IN THIS ISSUE: **THE MYSTIC REALM (Chapter V) ..... By Oscar H. Hawley**

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VIRGINIA COLOMBATI,
New York vocal instructor and coach, will teach during the greater part of the summer. A number of out-of-town pupils have enrolled for the summer.

ARTISTS AT MUSIC HILL, WESTON, CONN.,
where Nikolai Sokoloff is conducting a series of concerts. Mr. Sokoloff and Mario Chamlee are shown in the background. Front row, left to right: Marie Roemaet-Rosanoff, Harry Kaufman, Ruth Miller, Ruth Breton, Mabel Miller Downs, Emily Roosevelt and Elizabeth Lennox.

MAURICE LA FARGE,
composer with Zo Elliott, of The Long, Long Trail fame. His new march song, Annapolis, has been adopted as the official anthem of the United States Naval Academy.

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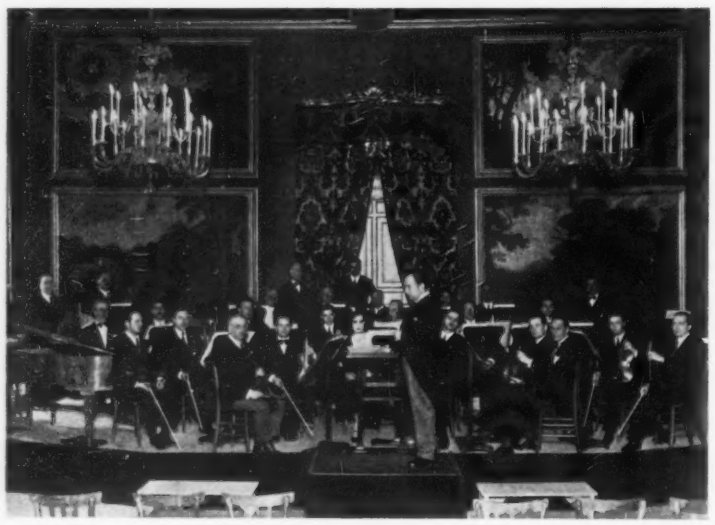
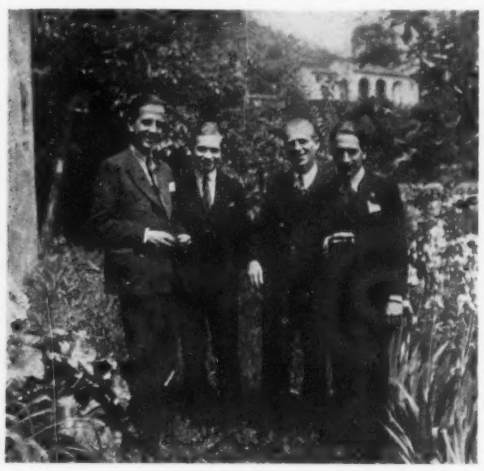
WILLEM VAN HOOGSTRATEN,
who is opening the sixteenth season of Stadium Concerts on June 29, shown with his daughter Lorli during their recent motor trip through Holland, Switzerland and Italy.



FRITZ REINER
conducting the Doriana chamber orchestra in the famous Sala del Poussin in the Doria Palace, Rome, May 26.



IN THE GARDEN OF G. FRANCESCO MALIPIERO'S VILLA AT ASOLO, ITALY
(Left to right), André de Blonay, Avv. Guido Piamonte, Malipiero and Dr. Fausto Torrefranca.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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New York, Saturday, June 24, 1933

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Hollywood Bowl Series Assured As Players and Management Agree

Newly Formed Symphonies Under the Stars Foundation to Present Thirty-two Concerts in Eight Weeks' Season to Open July 11—Glenn M. Tindall to Be Secretary and General Manager of Foundation, Which Has Two Years' Lease on Bowl—Rival Series of Summer Symphonies Continuance Association in Greek Theatre to Be Abandoned

By BRUNO DAVID USSHER

(*Special telegram to the Musical Courier*)

LOS ANGELES.—The Hollywood Bowl situation has been settled, and plans announced to present thirty-two concerts in an eight weeks' season opening on July 11. The season is being given by the newly created "Symphonies Under the Stars Foundation," an organization which has been formed to supersede the former Hollywood Bowl Association, and which has a two years' lease on the Bowl. Glenn M. Tindall, former manager of the Hollywood Bowl Association, will be secretary and general manager of the foundation. One concert each week will be broadcast by NBC.

The foundation accepted the regular union minimum rate for thirty-two concerts. The musicians promised to make a ten per cent. salary refund in case of deficit.

The agreement was reached on June 19 at a meeting attended by Dr. Bruce Baxter and Otto K. Oleson, representing the foundation; Merle Armitage and Carl Haverlin, representing the Summer Symphonies Continuance Association (an organization hastily created to take up the orchestra contract when the Bowl Association cancelled the season), and Arthur Pabst, Don Little and E. C. Walker, representing the orchestra.

The personnel of the orchestra gave Mr. Tindall a vote of confidence, it is stated. The proposed Greek Theatre series planned by the Continuance Association has been definitely called off.

DEADLOCK LONG CONTINUED

LOS ANGELES.—The solution of the Hollywood Bowl problems comes after a prolonged struggle between the musicians' union and the Bowl management over a proposed reduction in players' salaries.

Pay discussions between the Philharmonic Orchestra and the Bowl broke down, when Manager Tindall insisted on behalf of the Bowl Association that musicians should accept an outright ten per cent. cut (in effect already) and a tentative cut of additional twenty per cent. in case of deficit. This secondary cut would reduce minimum salaries of musicians to $45 a week. Although the Bowl Association was bound by a general contract with the orchestra for two more years, Manager Tindall cancelled the season entirely, thus violating this general engagement.

When confronted with a rival season at the Greek Theatre and at odds with the members of the Philharmonic Orchestra (known in the summer as the Bowl Symphony), members of the Hollywood Bowl Association formed the Symphonies Under the Stars Foundation, with Mr. Tindall as manager. At the same time the Bowl Association refused to lease the theatre to Mr. Armitage and his group, who with an eye to the limited seating capacity and accessibility of the Greek Theatre (it holds only 5,000), hoped to transfer their activities to the Bowl.

MUSICIANS ISSUE BAN

This was refused by the Bowl Association, and formation of the so-called foundation was countered by the union with a ban on any symphony concerts within the Bowl.

Much of the unwillingness of the orchestra musicians to accept even the ten per cent. wage cut suffered last year, and their initial refusal to consider even a tentative twenty per cent. reduction in pay, was due, it is stated, to a certain loss of faith in managerial methods and to lowering of program standards manifested during the last three years at the Bowl.

A good deal of the argument was aggravated by rivalry between the radio stations regarding broadcast privileges. KFI, which had paid $900 per program for the last six seasons, was outbid $100 by KHJ. In retaliation, KFI offered to underwrite the Armitage project to an extent through radio releases.

Tammany Proposes Tax on Music Teachers

Considerable protest has been aroused by the proposal of Alderman Edward J. Sullivan, at a meeting of the New York City Board of Aldermen on June 20, of an ordinance designed to raise an annual revenue of $250,000 for the city by taxing private music, dance and dramatic teachers and schools for a license privilege. Mr. Sullivan proposed the creation of an examining board of five members, which would be empowered to employ twenty "inspectors."

The alderman explained that no one can be sure of the capability of instructors who represent themselves as adept in dancing, voice culture and stage and radio acting.

The board would consist of members each of whom must have had ten years' experience as "a professional performing dancer, or ten years on the stage, or five years in radio broadcasting, or a thorough musical education."

The bill applies to any "place where dancing, musical or dramatic instruction is given for the payment of a fee." To teach in a school falling in any of these categories one would be required to have a license. The licensing board would be empowered to charge a fee of $25 for each examination and to issue licenses at $25 to teachers of dancing, music, voice culture, dramatics or radio arts. Mr. Sullivan stated that music and drama departments of universities would not be included.

The bill was referred to the Committee on Local Laws, which is expected to conduct a public hearing.

Emperor Jones to Have Coast Première

LOS ANGELES.—Impresario L. E. Behymer has announced that the Pacific Coast première of Louis Gruenberg's opera, Emperor Jones, will be given in the middle of October, with Lawrence Tibbett in the leading role. A production of Rimsky-Korsakoff's Golden Cockerel will be presented in December, in conjunction with the San Francisco Civic Opera. Gaetano Merola will be the director-general for both cities.

Paris Hails Lily Pons' Début As Fêted Orchestral Soloist

Audience Cheers Petite Soprano—Menuhin Captivates in Recital—Horowitz Heard by Crowded House

By IRVING SCHWERKÉ

PARIS—The minutes of this week's concert-going are neither numerous nor long. Not that this was an idle week, but rather because the fare was so consistently good, its story is quickly told. Inferior performances require a lot of space in the "touching up" process, excellent ones are soon disposed of. And I am certain that the millions of parishioners who are waiting for these minutes, will give an unreserved vote of approval not for their newsness perhaps, but because they make a pleasant story which, as one writer put it, is immediately told.

LILY PONS IN PARIS

Paris has heard Lily Pons at last. Although the fascinating little diva is the epitome of Parisianism, Paris had practically no taste of her until the other evening. Covered with American glory, she descended on the French capital like a welcome ray of sunshine giving a hugely successful concert in the Salle Pleyell, for the benefit of Les Plus Grands Invalides de la Guerre. The affair was under the patronage of President Lebrun, and a capacity audience of social, diplomatic and musical personalities, as well as everyone else who could get in, was on hand. "Excitement ran high," as the provincial newspapers have a way of saying, and though the crowd listened appreciatively to Pierre Monteux and the Paris Symphony Orchestra's reading of Beethoven's eighth, it was plain that people wanted the singer and wanted her immediately.

Lily appeared, dressed in a dainty little white gown. She looked like a doll, the audience huzzahed, and the day was won. From then on, she did just as and what she wanted with her voice and listeners. She showed us the liquid purity of her pianissimos, her bright staccato and lark-like tones in a program of Air de Pamina and Air de la Reine de la Nuit, from La Flute Enchantée, by Mozart; the Mad Scene, from Lucia, by Donizetti; Una voce poco fa, from the Barber, by Rossini; Caro Nome, from Rigoletto, by Verdi; and the Bell Song, from Lakmé, by Delibes, and it was delightful how young and fresh she made all this grand-daddy music sound. Each and every number was the occasion for an ovation, and at the close of the seance, encores galore were warbled and enjoyed.

YEHUDI MENUHIN'S RECITAL

The town had no sooner recovered from the thrill of Lily Pons, than Yehudi Menuhin came along and got them excited all over again. As usual, his concert was in the Salle Pleyel, and the people that could not find place in the hall, were squeezed in behind the band, this latter being the Paris Symphony Orchestra. Our young master was assisted by Enesco and further honored by the presence of Sir Edward Elgar who flew over from London to conduct Yehudi's reading of his Concerto in B minor. It was a rare occasion even though the Elgar music did seem longer than was needed.

The opening number was Bach's concerto in E major. It were impossible to speak too highly of this glowing consort, the way Yehudi played it and of Enesco's affectionate conducting. The *adagio* was a work of disembodied loveliness, the *allegros* bubbled over with youth and joy.

Lalo's Spanish Symphony (Enesco conducting) which followed, was presented so naturally, gracefully and with such assurance, it could not do otherwise than enthrall. Lalo was an highy individual composer, and in Yehudi he has found an individual interpreter. The opening *allegro* was nobly declaimed; the *intermezzo*, with its sensuous Habanera style dazzled with brilliant technical flashes; the *andante* conjured up scenes of the Moors, Spain and Africa; while the *rondo allegro* showed how musical display music can be when played by a competent virtuoso.

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Klemperer Engaged For Los Angeles

German Conductor, Ousted as General Music Director of Berlin State Opera by Nazis, Will Direct 84 Concerts by Philharmonic Orchestra in California City

(*Special cable to the Musical Courier*)

BERLN.—Otto Klemperer, eminent German conductor, who because of Nazi political influence has been removed from his post as general music director of the Berlin State Opera, to be effective July 1, has been engaged as conductor of the Los Angeles Philharmonic Orchestra next season. Mr. Klemperer has accepted an invitation to conduct eighty-four concerts by the orchestra in the California city between October, 1933, and April, 1934. He will succeed Dr. Artur Rodzinski, who has been engaged to conduct the Cleveland Orchestra next winter.

Klemperer, who was reported to be one of the candidates for the post of conductor of the Vienna State Opera, has been engaged to conduct performances of Janacek's opera, Jenufa, to be given at the Vienna Volksoper in September by a company including several prominent singers expelled from German opera houses for political reasons. He will also conduct a concert at the Salzburg Festival in August and appear during the summer as leader of Mozart's opera, Cosi Fan Tutte ,at Fiesole.

FORMERLY ACTIVE IN NEW YORK

Though known in Manhattan from his appearances as guest conductor of the New York Symphony Orchestra during the seasons of 1925-6 and 1926-7, Mr. Klemperer has never conducted on the Pacific Coast. He was born in Breslau in 1885, and studied at the Frankfort Conservatory, being a pupil of Philipp Scharwenka and Hans Pfitzner. He was engaged as conductor at the Prague Opera in 1907, on the recommendation of Mahler. In 1909 he went to the Hamburg Opera, and has also made guest appearances as conductor in Bremen, Strasbourg, Cologne and other cities. During his period as general music director of the Berlin State Opera, where he has been active for the last five years, Klemperer has been known for his espousal of revolutionary staging and other production methods. He has also conducted an annual series of symphonic concerts by the State Opera Orchestra.

FRITZ BUSCH DECLINES BAYREUTH OFFER

Fritz Busch, who lost his post as general director of the Dresden Opera when the Nazis came into power; has accepted an invitation to conduct German works at the Colon Opera in Buenos Aires this summer. He recently declined an offer of an engagement to conduct a performance of Die Meistersinger at the Bayreuth Festival this summer in place of Toscanini. R. P.

St. Louis Municipal Opera Opens With Initial Attendance of 10,000

First Week Brings 86,000 People—Marion Claire Delights in Bitter Sweet—Florodora Restaged

By OSCAR CONDON

ST. LOUIS, MO.—The fifteenth annual season of St. Louis Municipal Opera opened on June 5, under auspicious circumstances. The Forest Park amphitheatre seating 10,000 was filled to capacity, an estimated crowd of 2,500 stood at various vantage points, and another 1,000 persons were turned away for lack of space. Noel Coward's Bitter Sweet was the opening week's attraction which gave St. Louisians their first glimpse of this popular operetta. In the large cast were Marion Claire, prima donna, making her first St. Louis appearance; Allan Jones, leading tenor who repeated the success he scored here last season; Leonard Ceeley, another popular idol of former seasons; Ethel Barrymore Colt, a member of the theatrical royal family, who did well with a minor part; Hannah Toback, Nick Long, Jr., Doris Patston and a long list of talented newcomers.

EXCELLENT PRESENTATION

The magnificent stage settings designed by Watson Barratt, the outstanding work of the chorus of eighty-four members, and the orchestra of fifty musicians under the splendid direction of Oscar Bradley, combined to produce a finished ensemble of highest standard. Miss Claire's local debut was highly successful. Her acting of the character alternating between youth and old age, was accomplished with a fine sense of dramatic values, and vocally she proved herself one of the finest of the many prima donnas heard in any of the past Municipal opera seasons. The total attendance for the opening week was 86,000 according to official count.

FLORODORA PERFORMED

A sumptuous remounting of Florodora the musical rage of thirty-three years ago, ushered in the second week, with Barratt stage sets that defied description. If the play itself is dated in spite of the modernization it has undergone, the pictures offered in the three scenes compensated admirably. Nancy McCord made her first appearance of the season as Dolores and gave a very satisfactory performance. George Hassell dispensed his inimitable comedy as Tweedlepunch, the phrenologist, and Allan Jones and Leonard Ceeley in the two principal male roles were admirably cast. The ballet which is a weekly feature of the performances came in for its usual share of public acclaim, with Rosemary Deering appearing in her accustomed solo dances with which she never fails to score. The attendance for the week is still at the high water mark with weather ideal for al fresco attractions. Next week the Vecsey operetta White Lilacs will be presented here for the first time with a number of new principals scheduled for the cast.

THE MYSTIC REALM

Chapter V, The Orchestra

(Seventh Installment)

By OSCAR HATCH HAWLEY

IN ALL of music there is nothing to compare with the orchestra as an instrument for portraying or awakening moods, emotions, images or scenes. In its dynamic range, prismatic tone and opulent sound there lies the entire gamut of color for the tonal painter, and be he Wagner or Tschaikowsky with his broad brush and garish hues, or Brahms or Hanson with subdued but pregnant azures and purples, he finds here all the tints for his palette and he is able to blend exact shades for any projected canvas.

The orchestra is not a very old institution as institutions go, and in its present form can be said to have started with Wagner and Berlioz less than a hundred years ago. It is, to be sure, the result of evolution that has been going on for many hundred years, but instead of evolving gradually from nothing to something by the addition of an instrument every now and then, it seems to have grown by great leaps and bounds at very definite points in its history.

The orchestra of Monteverdi in the early part of the seventeenth century consisted of clavichord or virginal with fiddles and lutes. Sometimes a cello or bass was added, but the basis of the orchestra was the keyboard instrument, whatever kind was then in use. A century later Bach was using a harpsichord or clavichord with violins, violas, cellos and basses, and occasionally oboes, flutes and bassoons. But this orchestra of Bach's, like that of his forerunners, was not an orchestra in the sense in which the term is now in use. Bach did not add instruments to the harpsichord with the idea of changing tone colors, he merely wanted more weight of tone and so he did not write skillfully for even the orchestra which he had. The use of instruments for coloring tone and making music more interesting seems to have been discovered by Franz Joseph Haydn or Luigi Boccherini or Karl Philipp Emanuel Bach (son of the great Bach), musicians who were doing splendid things in music construction in the middle of the eighteenth century. Wind instruments were far from perfect at this time and so were sparingly used; but the idea of making music interesting by their use had been conceived. That was the beginning of a tremendous movement for more color and more tone, which culminated a hundred years later when Wagner formed his gorgeous instrument of a hundred voices by adding to the string choir all the wind instruments then known.

Beethoven's Contribution to Orchestral Technic

The basis of the orchestra under Haydn, Boccherini and Karl Philipp Emanuel Bach was still the harpsichord. This custom prevailed until the middle years of the reign of Ludwig van Beethoven. I speak of his "reign" because he was, among the people, the undisputed emperor of music. Many of his contemporaries in music felt his tremendous power, but there were dissenters—Spohr, for instance, who thought Beethoven had gone insane from too much adulation.

Beethoven at first composed his orchestral compositions for harpsichord and other instruments and, like other conductors, sat at the keyboard and conducted his orchestra. But after a while, seeing that all instruments were able to stand on their own, and noting that there was much less deviation from pitch when the harpsichord was not a part of the ensemble, he did away with that instrument altogether and began conducting his works from a rostrum in front of the orchestra, as is the custom today.

By the addition of clarinets, trombones and trumpets, Beethoven made the orchestra much more colorful than other composers of his time or before him. He also did much in the way of improving part writing for the various instruments and groups of instruments, but it was not until the advent of Richard Wagner that the full significance of the orchestra as a great plastic medium of tone color was understood and taken advantage of. Wagner, to be sure, had the use of much better wind instruments than any of the earlier composers, for it was in the first third of the nineteenth century that great strides were made in perfecting the flute, the clarinet, the oboe, the bassoon, the trumpet, and the horn. Still, one would think that if there had been ideas on the use of wind instruments as tonal pigments before the time of Wagner, the composers would have found means of giving expression to their thoughts. But the sad truth seems to be that the early composers were not interested in music as a dramatic art, and used the orchestra as the Greeks used the chisel—to give expression of line, grace of figure and perfection of form, overlooking or ignoring completely the dual nature of man and the spiritual conflict ever present in that nature—which is the basis of all true art, whether poetry, painting, sculpture or music.

Composers' Debt to Instrument Makers

Music has grown in a strange way—perhaps it is not really so, but it seems so to me. Composers, excepting Wagner, have not called for the invention of new instruments with which to express their truths, but inventors have called upon the former to compose for new instruments. The piano had a hard row to hoe from its invention in 1710 down to the time Beethoven accepted it as something that had come to stay. But even then composers did not seem to sense the importance of this new instrument, and the significance of the fact that it was bound to have its range increased by the addition of higher and lower notes. Von Bülow, for example, has revised the sonatas of Beethoven and added octaves for higher notes and lower notes in some of the passages, although Beethoven might have done it himself if he had felt that it would improve the work, for the piano was much changed during his lifetime. Other editors have done the same with works of Chopin, Schumann and Schubert.

This is a practice which I thoroughly approve. If I had my way, I would ask some good arranger and composer, such as Ferde Grofé, for instance, to look over two or three symphonies of Haydn, select the best material in them, and then put it in some form for modern orchestra, making any changes in harmony or melody or phrasing that he saw fit. If he would do that, I am sure we should have a new Haydn which would be a vital part of this twentieth century, instead of the thoroughly delightful but antiquated museum specimens which are trotted out every year and placed on orchestra programs to show our veneration for a master craftsman of a bygone period.

In the early part of the nineteenth century, horns and trumpets had no valves and a diatonic scale was not possible—to say nothing of a chromatic scale. Flutes were weak in tone and very difficult to play true to pitch. Clarinets were short in range and badly out of tune. Oboes, bassoons, and the brass bass instruments were considered too difficult to use except in loud passages, where intonation did not so much matter. But, when Richard Wagner demanded that these instruments be made available for use at all times, the inventors got to work and perfected each one in turn—and even added some new instruments which he wanted—so that before the middle of the nineteenth century all instruments were about as they are today and composers were wondering why they had never thought of it before. Wagner needed string notes lower than those of the four string contrabass, and so he invented the five string bass with a low C string a major third lower than the old bass. Today there are not many five string basses, as invention has found a way of lengthening the low E string of the four string bass and giving it the low C pitch desired. Anyone who is interested in this development should take a look at the basses of a modern symphony orchestra and see how ingeniously this lengthening of a string has been done.

The Influence of Wagner

There had been some mutterings before Wagner's time on the lack of domestic effect in music either with or without words. Gluck had tried to make some reform in opera during the eighteenth century and Weber had followed the lead early in the nineteenth century, but neither of them seem to have known the means of effecting the reform they advocated. But Wagner knew what he wanted from the beginning, went for the goal, and finally attained it. He had a long, hard fight; he made enemies everywhere; but he made a change in musical expression so thorough and complete that its end is not yet. His ideas permeated every kind and character of music and influenced every musician of his day or subsequently, and is still influencing them fifty years after his death.

Those who claim he had no influence on Brahms fail to understand that, had it not been for the magnificent orchestra created by Wagner for his music dramas, there might have been no Brahms symphonies. For Brahms was not a creator of colors; he was a creator of sound dramas which never could have been expressed in the periwigged and curtseying medium of Haydn nor in the fantastic plush breeches of Beethoven, but which became living, breathing creations when clothed with the fabric woven by the supreme knight of the Holy Grail. Brahms expressed his ideas in restrained phraseology, with colors never glaring or obvious, and always with repression of emotion that was the direct antithesis of Wagner. Yet the orchestra of Wagner was an absolute necessity to the creative Brahms and without it the world might still be poorer by the lack of the most wonderful symphonies ever penned, as well as some majestic choral works with symphony orchestra, and several concertos for various instruments that by general agreement are now proclaimed the most beautiful of their kind.

The orchestra, beginning with Wagner, changed almost suddenly from a medium for entertainment to an institution for translation of moods, the depiction of psychic drama, which, because we have no better word, we describe as spiritual strife of the individual. And immediately it was accepted in all its proportions and with all its possibilities by every composer and even by most critics. A host of great composers—Liszt, Smetana, Tschaikowsky, Dvorak, Strauss, Rimsky-Korsakoff, Saint-Säens, Verdi, Debussy, Bruch, Bruckner, Schönberg, Reger, Stravinsky, and many others—owe a debt that can never be paid to the genius of Wahnfried (the home in Bayreuth, Bavaria, where Wagner spent the last years of his life). Many composers do not admit the influence of Wagner, nevertheless the student will find traces of his orchestra, his harmonic school and his color scheme in every orchestral work composed during the last seventy-five years.

The results of Wagner's innovations are a new school of singing, a new school of part writing, a new school of tone color, and even a new school of piano lierature, for through the influence of Liszt (a rabid Wagnerite) and his followers, the piano became the personal orchestra of individuals. They used shades of tone, touch, technic, and pedaling to reproduce as far as possible the colors of the many-voiced orchestra.

Makeup of the Modern Orchestra

After Beethoven's time the basis of the orchestra became the string choir. To this were added instruments of wind and percussion in groups and families, until now the body of players for first-rate performances number from 80 to 100. Modern orchestras, therefore, either in America or Europe have an instrumentation approximately as follows: eighteen first violins, sixteen second violins, fourteen violas, twelve violoncellos, ten double basses, four flutes and piccolos, three oboes and English horn, four bassoons, including double bassoon, five clarinets, including alto and bass clarinets, eight French horns, four trumpets, three trombones, two tubas, two harps, one tympani player with five or six instruments, one bass drum, doubling on bells, chimes, etc, and one snare drum, doubling on all kinds of traps. This, it will be seen, totals 108 players, but as a rule some of the string players double in percussion or in the reed or horn sections when extra instruments are called for.

The conductor of an orchestra works from a score on the first page of which is listed all the instruments used by the composer in that work. Here, for example, is the instrumentation of the Chorale and Fugue in D minor, op. 4, by Arnold Zemachson, a modern Russian composer: three flutes, two oboes, two clarinets, two bassoons, double bassoon, four French horns, three trumpets, three trombones, tuba, tympani, bass drum, snare drum, cymbals, triangle, tambourine, two harps, organ, and the usual strings.

Here is another instrumentation, that for The Divine Poem by Scriabin, who may be considered a modern although his music is twenty years older than that of Zemachson: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight French horns, five trumpets, three trombines, tuba, tympani, two harps, organ, and the usual strings.

Thus, one may see that the Chorale and Fugue of Zemachson requires a wind band of twenty-eight players, which may be augmented by from thirty-five to seventy string players, depending on the amount of money at the disposal of the conductor and the number of first-class musicians available for the work. The work by Scriabin requires a wind band of thirty-seven players, and to balance this one must have from fifty-five to seventy string players.

The Rehearsal Problem

Sometimes all of the players are not members of the orchestra, but are engaged as extras for some special concert. Thus, an orchestra might consist of seventy players for regular concerts and then be augmented in all sections for the performance of some special number. But it is often difficult to get extra men, for the reason that good men have regular work of some kind—either teaching or playing in small ensembles—that keeps them busy and the wood-box reasonably full. It is, therefore, difficult for them to make arrangements for the many rehearsals required of a new and untried work, and if they are able to be present at rehearsals, their services are so costly that the production soon runs into the thousands of dollars and makes the thing impossible except for the orchestras with unlimited wealth behind them—like the orchestra of the New York Philharmonic Symphony Society, or the Philadelphia Orchestra.

And rehearsals are necessary, even for the greatest of orchestras, and even for the greatest of musicians. A conductor rarely "puts anything cold on the air," as a radio manager succinctly expressed it not long ago, Not only is the conductor's reputation at stake, but it is entirely possible that without rehearsals (even of old and well-worn compositions) certain of the players might forget some of the details of interpretation desired. In cases where the conductor is unfamiliar with the orchestra, his interpretation may be radically different from that of a former leader.

Rehearsing is strenuous work, and no conductor of a high school or college orchestra works harder with his amateur players than does the conductor of a great symphony orchestra with his seasoned musicians who have tremendous technical equipment at their command. Let us suppose, for example, that an orchestra has a season of twenty-six weeks, with concerts on Friday afternoons and Saturday evenings throughout that half year. The regular schedule would include a rehearsal every morning at nine o'clock, lasting until twelve. The afternoons are usually reserved for individual practice and keeping in shape for the strenuous season—for nothing is more exacting both physically and mentally than playing in a symphony orchestra. Some symphonists spend three to five hours every day in individual practice—putting a finish on especially difficult passage work to be found in some of the pieces in rehearsal.

Exacting Schedule of a Large Orchestra

Sometimes two concerts a week are not all that the orchestra is called upon to play. There are extra concerts in the schedule of many large metropolitan symphonic groups—children's programs, Sunday afternoon "pops," Tuesday afternoon "educational concerts," college series (if there is a college in the city). Then, road tours of one or several weeks may be included in the season. It is true that in recent seasons, owing to economic conditions, there has been a tendency to curtail or omit tours. Thus, the New York Philharmonic will visit no outside cities next winter. But the Boston Symphony Orchestra makes a visit every two or three weeks during the season to New York and Brooklyn, and also gives concerts in Philadelphia, Baltimore and Washington. The Philadelphia Orchestra has also been accustomed to give ten concerts in New York at regular intervals with occasional trips to other cities. The Chicago Symphony Orchestra plays regularly in Milwaukee, Springfield, Indianapolis, Peoria and South Bend. The Cincinnati Symphony Orchestra sometimes goes to Columbus, Dayton, Toledo, Springfield, Canton aand Hamilton. And so on. All the major orchestras and some of the minor ones have in the past made tours for missionary purposes. None of these tours ever came near paying expenses, yet they were given year after year with all the zeal of a Methodist circuit rider on his first trip in the ungodly Appalachian uplands.

Vast Number of Ensembles

How many symphony orchestras are there in America? That is a hard question to answer, since the recent development of high school and college symphony orchestras, but let us try and do so. Of the major orchestras there are probably a dozen. By "major" I mean orchestras on an absolutely permanent basis, with sufficient funds to make them continuing concerns, paying salaries, giving fifteen to fifty concerts during the season, demanding all of the time of the musicians. It was not so long ago that a man would be a barber in the day time and a symphony orchestra player at night—or would function musically when wanted. Or he might play in a jazz or dance group five or six nights a week and in a symphony orchestra only occasionally.

Recently members of certain orchestras might play only one rehearsal before a con-

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Paris Acclaims Menuhin in Concert under Enesco's Baton

(*Continued from page 5*)

Elgar's concerto in B minor was new to Paris, and while the work is here and there engrossingly beautiful, it is altogether too long. Yehudi, however, gave a persuasive reading of it, and as Sir Edward was at the helm, the interpretation may be considered authoritative. The audience listened patiently, heard Yehudi dash off the final cadenza in vigorous style and stayed to ovate and applaud until the hall was darkened.

HOROWITZ APPEARS

The week ended in a blaze of glory: Howowitz gave a piano recital in Ganna Walska's beautiful Champs Elysees theatre. Even with the sold-out sign conspicuously hung up long before the concert began, folks continued to clamor for seats, and as I arrived a bit late, I found no less than four stalwarts fighting for mine, which a prudent manager had fortunately reserved for me weeks ago. After no slight tussle, I finally got my place and could settle down to the enjoyment and appreciation of Horowitz' extraordinary artistry. His program comprised the Chaconne (Bach-Busoni), sonata in E flat (Liszt), Arabesques (Schumann), Paganini Variations (Brahms), Funerailles (Liszt) and Barcarolle, two etudes, two mazurkas, nocturne in F and polonaise in A flat (Chopin). With the exception of the polonaise, which did not lift me above the clouds as it is supposed to do, the scene was one of the finest pianistic showings of the day by undoubtedly the greatest young pianist of the time. Encores amounted to a supplementary recital.

SORRY, BUT . . .

The elaborate preparations for the first French Music Week to be held in Paris June 24 to July 2 have suddenly fallen through. Why, I am not in a position to say, and it is a shame that the imposing programs and array of artists and general festivities planned are now relegated to silence. Nothing will be done this year, and the announcement is that the festival will be undertaken and put over next year. Too bad the French do not really wake up and see their opportunity. The German festivals announced for this summer are *not* being cancelled, and I should not be surprised if you heard from me at Bayreuth, Munich or Salzburg.

LUNCH WITH EDNA BREYMAN

Most newsmen are in the habit of sitting down to luncheon every day, but not often is there the pleasure of having the quotidien bite with such a delightful person as Edna Breyman, young California dancer who has been having such success in her recitals, in Nice, Menton, St. Raphael, Cannes, Pau, Paris and Brussels this season. Over the Caviar, *fraises du bois*, and sparkling icewater, I was interested to become acquainted with some of Miss Breyman's definite and excellent ideas about her art.

"I want each dance," she said, "to portray an idea rather than have it limit the spectator's attention to merely technical considerations." Miss Breyman's ideal, and in which she admirably succeeds is to paint a picture and tell a story with movement and gesture. "Classical dancing (which is all elevation and disembodiment) when combined with modern (which tends to depress or amuse) enriches the dancer's vocabulary, so to speak, and brings into play a greater variety of expression."

Miss Breyman is a tireless worker only allowing herself a rest on Sundays. She never misses an opportunity to hear music, especially orchestral, not only because it "relaxes and interests," but also "gives a sense of elevation, detachment and freedom." Miss Breyman returns to America in July, going directly to California for a tour. Her 1933-1934 season is already extensively booked for appearance in France and Belgium and in a few days she is to appear at the annual gala of Le Phare de France.

BREVITIES

Vercingétorix, opera by Canteloube, will be created and Rameau's Castor and Pollux will be restored this month at the Paris Opera.

Deodat de Severac, it seems, was a painter as well as a composer, and an exposition of his water colors is being held in Paris.

José Figueroa, violinist, assisted by Mme. Chailley-Richez, pianist, gave a recital in the Ecole Normale, playing works by Bach, Brahms, Lalo, Tansman, de Falla and Paganini.

Berthe Townsend, contralto, and Isadore Freed, composer-pianist, gave a joint recital in the Salle Erard.

François Ruhlmann, conductor at the Paris Opera, recently directed a performance of Lohengrin at the Vienna Opera.

Ida Périn, young French pianist, was one of the prize winners at the Liszt Contest held in Budapest.

Boïeldieu's La Dame Blanche is holding the boards at the Porte St. Martin Theatre.

André Asselin, French violinist, accompanied by Tasso Janapoulo, gave a recital in the Salle Gaveau.

Geraldine Calca, Australian soprano, made her Paris debut in a recital in the Salle Chopin.

Claire Dux Sings at Indianapolis Maennerchor Concert

INDIANAPOLIS, IND.—Claire Dux appeared as assisting artist with the Indianapolis Maennerchor at the Academy of Music in their last program of the season. She is an interpretative artist of deep sincerity and sang with consummate skill. Although retired from active work since 1926, her voice possesses unlimited agility and flexibleness. A highly appreciative audienece heartily applanded the Chicago soprano.

The Indianapolis Symphony Orchestra gave a free concert at the Murat Theatre during National Music Week. Ferdinand Schaefer led the orchestra in numbers by Haydn, Wagner, Bizet, Nicolai and Foster. The conductor and orchestra were in perfect attune and the result was an evening of keen enjoyment for the audience which was the largest of the season. Officers and supporters of the orchestra hope that the concert may revive May Music Festivals in this city, a practice which has been followed at intervals since 1889.

Rudolph Reuter gave the last of his lecture-recitals last month. This is the eighth consecutive year the Chicago pianist has appeared here.

Mrs. Dryden Eberhart, lyric soprano of Chicago, was presented in recital by members of the Propylaeum Club. Charles Lurvey was an able accompanist and contributed a group of modern piano works.

Mu Phi Epsilon and Sigma Alpha Iota sponsored a large number of interesting programs during the past season, which were a contributing factor to the cultural life of this city.

H. C. G.

Godowsky Expresses Opinions On Master Class Pedagogy

Eminent Teacher and Pianist Is En Route to Los Angeles Classes

Leopold Godowsky's opinions on any musical subject assume more the nature of edicts by the weight and prestige which his attainments carry. But of especial interest, perhaps, are his views on master classes, since he was the first to institute this type of pedagogy, a task he undertook under the auspices of the Austrian government when the Imperial Royal Academy of Music in Vienna came under direct government control.

Godowsky, stopping in New York *en route* to Los Angeles to hold his summer master clases there, was persuaded into setting forth some of the principles which he has evolved for this work.

"One of my most cherished tenets," he remarked, "is that master classes should be held as 'classes'—that is, in groups, instead of each member receiving individual instruction. This is advantageous from two angles, the practical and the psychological. Each member of the class thus has the benefit of having his work analyzed and picked to pieces by exacting and intelligent hearers and of receiving their collective criticism; a severe discipline but one which stands him in good stead when he begins his concert work. He will find that public appearance holds few terrors for him after he has learned to forego self-consciousness and timidity and fearlessly express his real musical personality and thoughts before his fellows, alert to detect the slightest flaw.

"Another benefit of this system is the training in repertoire which it offers. The player hears dozens of works besides his own, with, of course, opportunity for observation of his own sympathies and responses, the styles of different composers and their characteristic musical phraseology and mood expression; and therefore his powers of interpretation, achieve a broader scope.

"And then let us assume that the same composition is chosen by several of the class. The varying concepts of the individual players, the reaction of the master and the other members to each interpretation, the elements which each exponent has unconsciously elected to emphasize, all contribute to a deepening understanding of musical content."

IMPORTANCE OF INDIVIDUAL STUDY

Godowsky was asked if he believed in group instruction only in master classes, or if he would maintain the principle for all grades of study.

"I think it applies throughout a student's development," replied Godowsky, "even with beginners. Of course, a corollary to my proposition is that each child should while in the class have individual instruction—just as much and as carefully as if he were the only pupil present. But the others should hear and profit by the training of their fellows, the elimination of their faults and the development of their talent.

"Some pedagogues do not agree with this, I know. I remember one excellent musician who had a master class of some fifteen or more. To each one separately he gave identical instruction. This, I suspect, was because he was something of a drill master and could not grasp the principle of adapting his pedagogy to meet the needs of individual personalities. Naturally, both he and the class would have been bored if he had gathered them together and told each the same thing in turn; hence, the segregation.

"One difficulty faced by the holder of master classes," continued Godowsky, "is couching his musical convictions in such terms that they will be understandable to the different national psychologies which his class may encompass. The interpretation and concept of music varies racially, as we all know. An Italian plays a work one way, a German, a Russian, a Frenchman in as many others, each with countless subtle but vital deviations of style. The master's teaching must be universal enough to embrace and apply to all."

M. L. S.

H. D. Kline Appointed Managing Director of Mecca Temple

H. D. Kline, the new managing director and booking representative of the Mecca Temple, New York City, is making a bid for the patronage of musical artists and managers. Hitherto no special effort has been made in this direction, and the auditorium has not been as much in use as the present demands would warrant.

Mr. Kline, who has had extensive experience in theatrical managerships, stated to a Musical Courier representative that he aims to work with the artist. "When an artist feels that Mecca Auditorium of 3,400 seats is too hard for him to fill," he said, "I will make the hall smaller to suit the demands of the artist by closing off a portion of the place. I also plan to arrange a promenade around the auditorium. Refreshments will be served in booths where one may quench his thirst during intermission."

When the Musical Courier representative was asked if he had any criticism of the auditorium the noisy seats were at once mentioned. Mr. Kline replied, "I realize this draw-back and we are placing rubber cushions on the hinges to do away with the noise."

"I have had the auditorium entirely redecorated and we shall have an exceptional staff and house attaches. The box office men are willing and the stage has every possible modern equipment. With the demand for a concert hall, other than Carnegie, Town Hall, the Barbizon-Plaza and Steinway Hall, there should be no reason why Mecca Temple can not have its share of the season's musical events. I am here to cooperate with the manager and the artist in every way possible."

V.

Nurses Sing for Testimonial Dinner

PHILADELPHIA.—A sextet of nurses from the Northeastern Hospital sang for their surgeon-in-chief, Dr. T. Turner Thomas, at a dinner recently given for him by the Welsh Society at the Bellevue-Stratford. The sextet's members were Esther Yocum, Irma Ruth, Florence Freeman, Janet Melchorrie, Doris Wright and Elizabeth Yeager. They offered an Old Welsh folk song, Trustin Folk Song, and The Way, a poem written by Dr. F. E. Keller as a tribute to Dr. Thomas. The Welsh Chorus sang the Welsh hymn and other numbers under the direction of Edith Myfawny Morgan. The nurses were directed and accompanied by Laura De Wald Kuhnle, director of the Northwestern Chorus of forty nurses.

Elizabeth Burchenal Receives Oberlaender Grant

PHILADELPHIA.—Among the five persons who received grants and awards from the Oberlaender Trust of the Carl Schurz Memorial Foundation was Elizabeth Burchenal, chairman of the United States section of the International Commission on Folk Arts of the League of Nations. The grant provides for study this summer in Germany, where Miss Burchenal plans to make a collection of German folk dances and music.

PLANS AMERICAN TOUR

ARTUR SCHNABEL,
German pianist, is coming here next season for his first recital tour in eight years.

Juilliard to Produce New Erskine-Antheil Opera

American Work, Helen Retires, to Be Given World Première

The new opera, Helen Retires, with libretto by John Erskine and music by George Antheil, is to be produced by the Juilliard School of Music, New York, next winter. The text, which is in English, is not taken from Mr. Erskine's novel, The Private Life of Helen of Troy, nor from the generally accepted versions of Helen's career. It is said to be a story about the Grecian beauty which probably has never appeared in European or American literature. In Dr. Erskine's own words the plot says: "After Troy, Helen and Menelaos went back to Sparta and lived together until his death. Since she was half immortal, she continued to look young.

"After Menelaos' funeral Helen made a sort of inventory of her life to see if she had missed anything. She decided that she had—she had missed love. Other people had been in love with her, but she had never completely worshipped anybody. She tried to explain this fact, and like the rest of us, blamed circumstances rather than herself.

"There was indeed such a man, but unfortunately she had never met him. Besides, he was twenty years younger than she. Also, at the moment of these reflections he had been in his grave ten or fifteen years. She was thinking of Achilles.

"Helen made a journey to Leuche, the Island of the Blessed, and looked up the ghost of Achilles. For a while she and Achilles lived in a state of utmost bliss. Most of the time they spent singing, and the charm of their music was such that if a boat was passing the Island of the Blessed it stopped there to listen. They were convinced that they were the first two people in history who were perfectly happy and Helen insisted they should stop their life together while it was perfect. Helen made Achilles return to his former state of a happy ghost, while she lay down on a convenient bank, folded her hands and prayed for death. But just then a young man . . . ."

The Juilliard School will also produce Mozart's Abduction from the Seraglio and a modern opera for which the rights of performance are now being negotiated. All of these operas, with the possible exception of the Mozart work, will be sung in English. Casts are chosen from the students of the Juilliard Opera School and Albert Stoessel is the conductor, while Alfred Valenti directs the staging. During the past five years the Juilliard School has presented Hänsel and Gretel (Humperdinck), Julius Caesar (Handel), Jack and the Beanstalk (Erskine-Gruenberg), Dido and Aneas (Purcell), La Serva Padrona (Pergolesi), Il Finto Arlecchino (Malipiero), The Secret of Suzanne (Wolf-Ferrari), Xerxes (Handel), The Coronation of Poppaea (Monteverdi), Gianni Schicchi (Puccini) and The Secret Marriage (Cimarosa).

Musicians Sail on Ile de France

The SS. Ile de France, which sailed from New York on June 17, included among her passengers Vladimir Rosing, tenor and former director of the American Opera Company; Josef Stransky, former conductor of the New York Philharmonic Orchestra; and Maurice Hewitt faculty member of the Cleveland Institute of Music and Fontainebleau School of Music.

Many Musical Events Planned for Cleveland Summer Season

Rapee and Peroni Conduct Orchestra—Prom Concerts Have Local Soloists

CLEVELAND, O.—The general conception of a music season beginning in October and ending in May, obviously belongs to the past, at least as far as our enterprising community is concerned. Guest conductors, a goodly-sized symphony orchestra, the appearance of rarely heard artists, a valuable Bach festival and a promised civic opera production are announced for the early summer.

ERNO RAPEE CONDUCTS

An eagerly anticipated event was the appearance of that versatile and genial musician of Radio City fame, Erno Rapee, who was invited to conduct a civic concert at the enormous Public Hall for the benefit of free summer park concerts. 8,000 listeners heard an excellent performance of Beethoven's fifth. Following was the piano concerto of William A. Becker, Cleveland pianist and composer, rarely heard in his home city. Mr. Becker received an ovation after his scholarly and romantically classical symphonic work, which was delivered with richness and beauty of tone. The second part of the program was devoted to Wagner, offering excerpts from Die Walküre, Tannhäuser and Rienzi. The United German Singers, under the direction of J. Arthur Nusser, participated in this impressive event which was broadcast in part over the NBC network.

PERONI LEADS GERMAN AND ITALIAN WORKS

Another guest conductor to appear was the dynamic Carlo Peroni, of late at the helm of the San Carlo Opera Company, but who is known hereabouts for his efficient leadership at the Stadium Opera last season. The promenade concert on June 7 was termed by Mr. Peroni German-Italian Operatic Night, in which he offered the preludes to Act I and III of Lohengrin, excerpts from Die Walküre, Tannhäuser and Götterdämmerung. His reading of Siegfried's Funeral March was impressive, and the orchestra played con amore. The second part of the program was Italian, with Rossini, Mascagni and Ponchielli represented.

The services of the St. Ignatius Choir and the Cleveland Opera Chorus, both organizations under the permanent expert guidance of Mr. Peroni's baton, were enlisted. In presenting the first Cleveland performance of the Hymn to the Sun from Mascagni's Iris, he adopted the method used by Mascagni himself in concert—that of a lighting effect to accompany the music through its gradual *crescendo*, beginning in complete darkness and ending in a blaze of white light focussed at the back of the stage.

BACH FESTIVAL AT BALDWIN WALLACE COLLEGE

From the tower of the administration building at Berea, a brass choir wafted the strains of Bach chorales across the campus on June 10, announcing the opening of the Bach festival. The devotion of a Bach enthusiast and scholar were united in the person of the director, Albert Riemenschneider. The humorous Coffee Cantata presented as soloists Edna Strong Bowerfind, Charles Massinger and Clegg Monroe, who acquitted themselves creditably of their task. Carl Schluer directed the orchestra of the conservatory, while the brass choir was under the baton of Richard Stocker, Albert Riemenschneider directing the chorous. The majesty and power of the Leipsic cantor found expression in the rarely heard Magnificat in D, the second Brandenburg Concerto and the cantata, Eine feste Burg, in which the solo parts were sung by Florence Wollam Kelly and the opulent voices of Lila Robeson, Arthur Kraft and John O. Samuel.

PROM CONCERTS CONTINUE

Under the able leadership of Rudolph Ringwall, the prom concerts are presenting fine concerts to a widely interested public three evenings weekly. One of the popular events was an all-Hungarian program, with Liszt's Second Rhapsody, Brahms' Hungarian Dances and Dohnányi's Ruralia Hungarica as major offerings. Arpad Bognar, the only Hungarian member of the first violin section of the orchestra, interpreted Scenes de la Csarda No. 3, by his teacher, Jeno Hubay, and also conducted the orchestra in the Liszt Rhapsody. A Hungarian singing society was heard in folk songs of the Tisza River.

DR. GROSS PLAYS CONCERTO

This seems to be an era of violinists, and there may be found some significance in the fact that even so serious an occupation as being a surgeon at City Hospital does not squelch musical ambitions of the highest order. After having given a full length violin recital of standard repertoire at the Assembly Hall of the Medical Library, Dr. Jerome Gross was engaged to play Lalo's Symphony Espangol with the orchestra, which he accomplished with all the finish and flare of the professional virtuoso. His many patients, friends and the large musical audience accorded him an extremely hearty ovation which he fully deserved.

Another talented young violinist was afforded an opportunity by Mr. Ringwall to display her gifts. Frances Shapiro gives promise of joining the ranks of the true artists; her performance of Vieuxtemps' Ballade and Polonaise showed remarkable skill. She played several encores. R. H. W.

Faculty of 1933 National Music Camp Announced

INTERLOCHEN, MICH.—The advance enrollment of the National Music Camp is almost double that of last summer.

New members of the 1933 faculty include Dr. F. Melius Christiansen, director of the St. Olaf Choir; Pattey Evenson, trumpeter of the Minneapolis Symphony Orchestra; Marius Fossenkemper, first clarinetist of the Detroit Symphony Orchestra; Dalies Frantz, young concert pianist; James Gillette, director of the Carleton College Symphony Band; Guy Maier, pianist; Vincent Pezzi, first bassoonist of the Rochester Philharmonic Orchestra; Michael Press, violinist; Ralph Rush, director of music at Glenville High School, Cleveland; and Ralph Wright, director of school music at Indianapolis. Members of last summer's faculty who will return to Interlochen this summer are: Andre Andraud, oboist of the Cincinnati Symphony Orchestra; Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra; Harry F. Clarke, supervisor of bands in the Cleveland Schools; Thaddeus P. Giddings, supervisor of school music, Minneapolis, Minn.; Louis E. Greene, New York violinist, A. Austin Harding, director of bands, University of Illinois; Walter Heermann, cellist of the Cincinnati Symphony Orchestra; Edwin Lennig, flutist of the Detroit Symphony Orchestra; Dr. Joseph E. Maddy, professor of music at the University of Michigan; William W. Norton, director, Community Music Association, Flint, Mich.; Armand Ruta, first trombonist of the Cleveland Orchestra; William Skeat, supervisor of music, Eaton Rapids, Mich; Albert Stagliano, first horn, Detroit Symphony Orchestra; Mikail Stolarevsky, first viola of the Cincinnati Symphony Orchestra; Frank Tichy, percussion instructor in the Cleveland schools; Burnet Tuthill, examiner for the National Association of Schools of Music; Arthur L. Williams, assistant professor of public school music, Oberlin College; Henry J. Williams, harpist of the Minneapolis Symphony Orchestra.

Guest conductors for the summer will include Dr. Howard Hanson, Albert Stoessel, Dr. Carl Busch, Dr. Edgar Stillman-Kelley, Edwin Franko Goldman, Eric Delamarter and others.

The camp musical organizations will appear in concerts at A Century of Progress Exposition in Chicago during July and August.

New York Madrigal Society Offers Gratuitous Debuts

The New York Madrigal Society announces the gift of a New York debut to be given to one singer and one instrumentalist. The recital will take place in the late autumn, and Frank La Forge, Lucrezia Bori, Henry Hadley, Olga Samaroff and Louis Persinger

MARGUERITE POTTER,
founder of the New York Madrigal Society.

have been asked to make the final decision. Those who have not given a New York recital covered by the press and who can submit a program which the committee deems adequate, are eligible to compete in the preliminary auditions, which will be held on Wednesdays, June 28, September 13 and September 27 at noon, at 817 Steinway Hall, New York. All who receive an "A" rating are eligible to appear in the final audition.

The New York Madrigal Society was founded in 1920 by Marguerite Potter, and from its inception all endeavors of the sosociety have been philanthropic—namely, the furtherance of the careers of younger artists. Four years ago, a debut department was established, making it possible for those selected by the audition committee to give a New York recital. The basic idea is to build the name of the worthwhile artist whose financial resources make it impossible to afford the expense always involved in a New York recital—create a demand for his work and see that his first steps are taken attended by advice and prestige. Thirty-six singers and instrumentalists have received the benefit of this service, and as a result several are appearing under prominent managers in this country and Europe.

Chicago Forces Repeat Verdi Work

A repetition of Verdi's La Forza del Destino was the fourteenth performance of Alfredo Salmaggi's Chicago Opera Company at the Hippodrome, New York, June 14. The cast was the same as one earlier in the week except that Pasquale Ferrara replaced Aroldo Lindi as Don Alvaro. He gave a dramatic and vocally substantial performance. Other principals were Della Samoiloff (Leonora), whose voice was ample and of wonted brilliance; Pasquale Amato (Don Carlos) in superb form, tonally and histrionically; Bernice Schalker as an attractive Preziosilla; Nina Ruisi, effective as the Abbot; and Natale Cerve, an excellent Melitone. The conductor, Fulgenzio Guerrieri, was responsible for a well-knit and smooth performance.

M. L. S.

Lectures and Recitals at Juilliard

The course of lectures and recitals offered July 11 to August 17 by the Juilliard Summer School, New York, include artist recitals and chamber music concerts by Katherine Bacon, James Friskin, Fraser Gange, Sascha Gorodnitzki, Samuel Gardner, Samuel Lifschey, Hugh Porter, Wolfe Wolfinsohn and others; two symphony concerts by the New York Civic Orchestra; and lectures by Dr. John Erskine and others on literature and related subjects.

Paris Russian Conservatory Marks Ninth Anniversary of Its Founding

PARIS.—The Russian Conservatory in Paris, founded by the Russian Foreign Music Society, has, after nine years of untiring effort and constant improvement, moved into its new home. This institution, founded on the traditions and precepts established by Anton Rubinstein and the Conservatories of St. Petersberg and Moscow, has Serge Rachmaninoff as its president of honor; Alexandre Galzounoff and Nicolas Medtner as honorary professors and is directed by Prince Serge Wolkonsky. Serge Rachmaninoff, Alexandre Glazounoff and Nicolas Medtner have established the general plan of study along the lines which obtained in the Imperial Conservatory. Rachmaninoff this year initiated a series of concerts intended as demonstration classes for the students, the first being given by Vladimir Horowitz.

HISTORY OF INSTITUTION

In 1931, the Russian Conservatory in Paris came under the patronage of the Russian Foreign Music Society, in doing which, it followed the tradition of pre-war Russian conservatories in attaching itself to the Imperial Musical Society. As the society is composed of over 1,000 members the conservatory's action is greatly enlarged, and firmly rooted in the traditions which have gained attention for Russian musical schools.

Every branch of musical art is here-offered to students of every age and nationality. In addition to classes in piano and all other instruments, voice, composition and ballet, there are obligatory courses in solfeggio, theory, harmony and musical history, with optional courses in orchestral and ensemble playing, operatic preparation and classic and plastic dancing. Numerous opportunities for public appearances are provided for the students, as monthly and sometimes bi-monthly recitals and concerts are given embracing operatic, instrumental and choral music as well as dancing.

FACULTY INCLUDES NOTABLES

The faculty of the Russian Conservatory includes eminent artists and professors. The list comprises Princess H. d'Altenbourg, Mmes. O. Conus, J. Frenkel, O. Khrinoff, R. Khosroeff, M. Markovitch, H. Nikogossian, O. Preobrajensky, M. Slavina, B. Strahova, H. Teriane-Korganoff, M. L. Tchernetzky, A. Yann-Roubane, B. Zak, C. Hogan, MM. A. Alexandrovitch, W. Bernardi, N. Chamié, L. and J. Conus, J. Glamaian, Th. Hartmann, B. Kamensky, G. Okoroff, V. Pohl, A. Rachmanoff, L. Sabanéeff, O. Bodalew, P. Kostanoff and Count Léonce de St. Martin.

Since its creation, the Russian Conservatory in Paris has awarded diplomas to over twenty-three musicians, among whom are found several young artists already known throughout Europe. Nathalie Wetchor, vocalist, has sung in opera in Spain and Holland; Paul Makanovitsky, ten year old violinist, has made several tours in France, Spain and Belgium; Nina Milkine, pianist, has played in London and Paris.

Colorado City to Hear Bonelli in The Merry Widow

Richard Bonelli, American baritone of the Metropolitan Opera Company, has accepted an invitation to play the lead in Robert Edmond Jones' production of the light opera classic, The Merry Widow, opening August 4 at the Central City Opera House, Central City, Colo. It was here that Mr. Jones last summer offered Camille with Lillian Gish, a production which subsequently was brought to New York. Natalie Hall plays opposite Mr. Bonelli.

The baritone will open his 1933-34 season in the Worcester Festival, singing in the Verdi Requiem on October 2 and in Elijah on October 3. The other soloists in the Requiem are Jeannette Vreeland, Rose Bampton and Dan Gridley. During November Bonelli will be heard with the San Francisco Opera Company, a re-engagement from last season. He is to be featured in Forza del Destino, Boheme, Aida and as Kurneval in Tristan and Isolde.

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Excellent Symphony Hall Pops Continue Under Fiedler in Boston

Sanromá Plays Rachmaninoff Concerto—New Work of Weprik Performed

BOSTON.—The Symphony Hall Pop concerts continue to do excellent business under the leadership of Arthur Fiedler. Even though the temperature or weather may not be conducive to attending indoor concerts, the crowds continue to come.

An example was the concert of June 11, when a goodly throng heard and applauded compositions by Beethoven, Dvorak, Ravel, Rachmaninoff, Saint-Saens and Chabrier. The feature of the evening, of course, was the Rachmaninoff second piano concerto in which the soloist was Jesús María Sanromá. As if he had done not enough work for one evening, Mr. Sanromá came back, after the intermission, to play, with his pupil, Leo Litwin, the piano parts of Saint-Saëns' Animals' Carnival. Sanromá has been a frequent soloist at Pops, yet his popularity, far from decreasing, seems to wax greater.

SONGS AND DANCES OF GHETTO PLAYED

At the previous Sunday evening concert a miscellaneous program of Russian character contained one number new to Boston—Weprik's Songs and Dances of the Ghetto. Another comparatively unfamiliar work was the suite from Rimsky-Korsakoff's Christmas Eve. On numerous other occasions Mr. Fiedler has stepped forth boldly to satisfy more than the lowest common denominator of taste of a popular audience; as, for example, with F. S. Converse's amusing Flivver Ten Million.

The variety of music at these concerts is noteworthy: in six weeks the repertoire has included some two hundred and fifty compositions—a figure that must constitute some sort of record in conductorial versatility.

OTHER CONCERTS

Here and there the scene has been dotted with other concerts. The Harvard Chapel Choir, under the leadership of Dr. Archibald T. Davison, gave a concert at the Museum of Fine Arts on June 7, singing for the most part music of the older composers, who are cultivated by Dr. Davison for his large Harvard Glee Club.

A benefit concert containing a miscellaneous program, given at the Boston Opera House on June 4, offered Grischa Goluboff, young violinist, a second and fuller opportunity to display his talents before Bostonian concert-goers. Young Grischa played the Mendelssohn concerto and various shorter works; he was greeted by a demonstration of remarkable enthusiasm.

Norman de Raske, tenor, assisted by Raymond Morin, pianist, gave a concert for the benefit of Ellsworth, Maine, fire relief, at the Hotel Statler on June 11. Benefit concerts and performances of various sorts have, indeed, been common here during the past few weeks.

HORA NOVISSIMA AT CONSERVATORY

Hora Novissima by Horatio Parker was presented for the first time in years in Boston by a chorus and orchestra of New England Conservatory students at Jordan Hall on May 25. Francis Findlay conducted the performance which had, as soloist, Norma Jean Erdmann, soprano, Maurine Palmer, contralto, Rulon Robison, tenor, and David Blair McClosky, bass. M. Eileen Griffin was the organist.

Numerous programs have been given at the conservatory during the past month, which is the most active time of year there. Among the more important: Dowell P. McNeill gave an organ recital at Jordan Hall on May 24, with compositions by Buxtehude, Bach, Pierne, Guilmant, Vierne, and Homer Humphrey on the program; assisted by Paul Bauguss, violinist, and Clyde MacDonald, cellist, past and present pupils of Charles Dennée gave a program in Brown Hall on May 28; the Phi Mu Alpha, sinfonia, Alpha chapter, gave a pretentious and varied list of American compositions on May 31 at Jordan Hall; original compositions and transcriptions by advanced students, played by soloists and the Conservatory Orchestra under Wallace Goodrich, were heard in Jordan Hall on June 2; pupils of William L. Whitney, vocal instructor at the Conservatory, were heard in recital on June 8 at Brown Hall.

MUSIC SCHOOL RECITALS

Other music schools, too, are active at this season. Various piano, violin and vocal students of the Boston Conservatory of Music were heard in an elaborate program at the Little Theater on June 9. Elsa Jacchia served as accompanist.

At the Juvenile Conservatory of Music in Dorchester the final programs of the season included a recital on June 3 by Bessie Savin, pupil of Moses Smith, the program including compositions by Bach, Beethoven, Schubert, Chopin, Tokman and Mendelssohn; two miscellaneous recitals given by students on May 28 and June 4; and the appearance of the school orchestra, under Lewis Reed, director, at the commencement exercises of the Portia Law School at Tremont Temple on June 7. The orchestra played works by Mozart and Schubert. Marcia Saperstein, thirteen-year-old pupil of Mr. Smith, played a movement from a Mozart concerto with the orchestra.

ACTIVITIES OF MUSICIANS

Jesús Mariá Sanromá has been re-engaged for a summer of teaching and concertizing at the University of Porto Rico in San Juan. Sanromá, who is a native of Porto Rico, will be accompanied this season by Georges Laurent, flutist, and Jean Bedetti, cellist, in the Boston Symphony Orchestra. All three will be heard as soloists in recital and with the Philharmonic Orchestra under Augusto Rodríguez, as well as in chamber music. . . . Bedetti, incidentally, will be soloist at the Pops concerts on June 25, when he will be heard in the Saint-Saens concerto. . . . Fabien Sevitzky, conductor of the Philadelphia Sinfonietta and of the local Metropolitan Theatre orchestra, will lead his vocal and orchestra ensembles in an outdoor music festival at the Fens Stadium on June 27, the program to include numbers by Wagner, Rimsky-Korsakoff, Mascagni, Ambroise Thomas, Tchaikowsky and Bloch. . . . The Beethoven Memorial Foundation was recently organized to assist needy students of music and talented musicians. Its officers include Serge Koussevitzky, honorary president; Walter Piston, president; Mrs. Julian A. Rowan, treasurer; and Mischa Tulin, executive director. A distinguished list of personalities act as members of the advisory board.

M. S.

Juilliard to Publish Two American Works

The Juilliard School of Music announces that instead of publishing one American composition, as is its custom, this year two orchestral works by American composers will be issued. The numbers that have been chosen as a result of the annual competition conducted by the School are Sinfonietta by Nicolai Berezowsky and Prelude to a Melodrama by Sandor Harmati. Both of these compositions have had public performances. The Sinfonietta was first played by the National Broadcasting Company in 1932. Prelude to a Melodrama has been performed by the Philadelphia Orchestra under Leopold Stokowski, and at Chautauqua, New York under Albert Stoessel.

Mr. Berezowsky was born in Russia and graduated from the Imperial Capella in Leningrad. After coming to America where he continued his study and also became an American citizen, he held fellowships in violin and in composition at the Juilliard Graduate School. Mr. Berezowsky has become known in three roles, that of composer, violinist, and conductor. He has conducted his own symphony with the Boston Symphony Orchestra and has also directed a series of symphony programs for the Columbia Broadcasting Company. In 1932 he played his violin concerto with the Boston Symphony Orchestra and in 1933 with the Juilliard Orchestra at the Juilliard School of Music. Mr. Berezowsky's compositions have been played in Amsterdam, Paris, London, and Brussels, as well as in Washington, New York, Boston, and various other cities. His violin concerto was first performed by Carl Flesch at the Tonkunstlerfest in Bremen, Germany. Mr. Flesch also played this concerto with the Dresden Philharmonic Orchestra in Dresden.

Sandor Harmati was born in Hungary and is a graduate of the Budapest Academy of Music. In America he has been conductor of the Omaha Symphony, violinist of the Letz Quartet, and guest conductor of many important symphony orchestras in America and Europe. His works have been performed in America by leading conductors with major symphony orchestras.

Bohemian Girl Presented in Pacific Coast City

PORTLAND, ORE.—Balfe's Bohemian Girl was offered at the Civic Auditorium by the Light Opera Club and Philharmonic Choir of Willamette University. Cameron Marshall, conductor of both groups, directed. In the cast were Bernice Rickman, Elizabeth Clement, Melvin Crow, Maurice Dean, Robert Mayne, Ralph Barber, Richard Smart and Ruth Schreiber. Jeanette Scott was concertmaster of the twenty-piece orchestra. All the participants are to be congratulated upon the success of the performance. The choir left for Chicago, where it will represent Oregon at the Century of Progress Exposition.

Weyland Echols, excellent New York tenor, appeared in recital at Theosophical Hall, and also at Unity Center. Lucile Cummins and Robert Flack furnished the accompaniments.

Ted Bacon presented his twenty-second program at the Lincoln High School, featuring seven small ensembles and a string orchestra of ninety instruments. Mr. Bacon has a right to be proud of his students.

Led by Clarence L. Faris, the *a cappella* choir of the First Presbyterian Church was heard in a charming program of twelve numbers.

Ruth Eichelberger, pianist, assisted by Edna Eichelberger, mezzo-soprano, gave an enjoyable recital at the Studio Building.

J. R. O.

American Matthay Association Issues Summer Journal

The American Matthay Association (Richard McClanahan, president), has issued its summer journal. A message from Mr. McClanahan asks the members for suggestions on next year's meeting and proposes that the Teaching Symposium should be made an important part of it. He also suggests that the meeting be two days long and its events include an invitation recital, business meeting, junior and senior forums, scholarship contest with perhaps a talk by some outside lecturer. Mr. and Mrs. Tobias Matthay send greetings from London, which are published in full.

A report on the teaching symposium contains the opening speech of Mae MacKenzie, chairman, and addresses by Florence G. Bernstein on Fundamental Teaching Points Gleaned from Gwendoline Warren; by Tsuya Matsuki on Yorke Trotter Principles of Music Teaching; by Mr. McClanahan, On the Use of the Forearm Rotational Principle with Children; Alvin Goodman, A Review of "The Visible and Invisible in Piano Technic"; Mary Emerson on Irene Scharrer and Her Teaching of the Use of Arm Weight Tone Production and Agility Playing; Bruce Simonds on Ornamentation in Classic Music.

The American Matthay Association did not hold a scholarship last December because of the difficulty in raising the $1,000 prize which has always been awarded the winner. However, every effort will be made to hold a competition at the December, 1933, annual conference and to complete the amount of the scholarship fund.

Hall-Gruen Scholarship Piano Pupil Writes Music

Last season, Frances Hall and Rudolph Gruen offered a scholarship in piano, which was awarded to Floyd Morgenstern. He is a young pianist and composer who has been under the tutorship of Mr. Gruen for the past year. He has played recitals in Belleville, Ill.; Erie, Pa.; St. Louis, Mo.; at St. Teresa's Academy for Girls in Illinois; in Springfield, Mass., and Providence, R. I. His compositions have been performed by several eminent musicians. Chester Tallman of the Chicago Opera Company, in his New York recital last fall, introduced three of Mr. Morgenstern's songs. Barbara Maurel has also presented his songs over the Columbia network and others have been broadcast over the National and Columbia networks. His piano works have been featured by Marion Carley, staff artist of the Columbia Broadcasting Company and by Vera Eakin, Virginia Arnold and Carolyn Grey.

On May 14 Andre Kostelanetz featured the waltz from his suite for two pianos. The Romance from the same suite, which was written and dedicated to Frances Hall and Rudolph Gruen, will be played by the Hall-Gruen Duo over WEAF.

Beethoven Ninth Symphony for Philadelphia Dell

PHILADELPHIA. — When the Beethoven ninth symphony is performed at the Robin Hood Dell at the Philadelphia Orchestra's summer concerts of July 19 and 20 the quartet will consist of Jeannette Vreeland, Grace Leslie, Dan Gridley, and Arthur Anderson.

Pupils' Recitals Feature Grand Rapids Events

Musicians Make Plans for Summer

GRAND RAPIDS, MICH.—Frieda Opholt, soprano, and Harold Smith, violinist, with Max Newkirk at the piano, gave an interesting recital before the Knickerbocker Club of Calvin College. These gifted young people are artist pupils of Mr. and Mrs. George Buckley of Battle Creek.

Two recitals have been given by Marguerite Colwell. Pupils from the advanced class were Evelyn Nieboer Hauenstein, Seranna Botting, Alice VanderMey, Pauline VanProoyen and Anne VandenBerg. From the intermediate and primary class were Joan Stevens, Richard Cornelius, Marian Adams, Dennie Babcock, Ruth Hoogsteen, Marjorie Nield, Marlean Curdy, John Zoutendam, Harry Southwick, Nellie Clements, Marian VandenBerg, Helen Mae Hoogsteen, and John Brown.

C. Harold Einecke, organist and choirmaster at Park Congregational Church, has accepted a position as lecturer on choir subjects at the summer institute of Northwestern University. Mr. and Mrs. Einecke will give a program of Russian music at the Bay View Assembly on Lake Michigan in July. Mrs. Einecke, a soprano, of Russian extraction specializes in the songs of her native land.

Jurien Hoekstra, baritone, of Grand Rapids and Kalamazoo, who has been engaged in radio and recital work in New York for the past two years, will teach in this city and in South Haven during the summer.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, was host to fifty members of the Grand Rapids Music Teachers' Association at their last meeting of the year at Camp Roger, the choir camp of the church.

H. B. R.

Concert Management Annie Friedberg Notes

Keith Falkner, English bass-baritone, who appeared in a New York recital about three years ago, will make his initial concert tour in the United States and Canada under the management of Annie Friedberg.

Rocco Pandiscio, Italian baritone, has come under Miss Friedberg's management and is to be heard in opera, concert and radio appearances in 1933-34.

Elisabeth Schumann, soprano, of the Vienna State Opera, who has appeared here with the Metropolitan Opera Company and in recital, returns to America next season for a coast-to-coast tour.

Frederic Jencks, American baritone, who has appeared extensively in the middle west as an oratorio and concert singer, has signed a contract with Miss Friedberg. He was a soloist in the recent festival at Lindsborg, Kans., has appeared five times with the Apollo Club in Chicago, and has been re-engaged in many cities for next season.

Strasbourg Conservatory Offers Course in Band Conducting

STRASBOURG.—The Municipal Music Conservatory of Strasbourg offers a course in band conducting from July 3 to August 31 under the direction of Hermann Scherchen. Besides the technical knowledge of direction (acquired from the study of classic, romantic and contemporary music) the course includes the practical study of orchestral technic. Also included are performances of modern works in which choruses and band are to participate. At the end of the course certificates will be awarded for satisfactory performance.

Miss Baird Heard Over the Air

Martha Baird, pianist, appeared in radio concerts over the Yankee Network from Boston on May 7, 21 and 28. She played the Brahms, Franck and Schumann quintets with the Durrell String Quartet of Boston.

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Summer Chicago Orchestra Concerts May be Abandoned

Lack of Funds Blamed—Tschaikowsky Program Offered With Ganz As Soloist—Gershwin Plays Concerto

CHICAGO.—It seems strange after the big send-off given the Century of Progress series of concerts given by the Chicago Symphony Orchestra under Frederick Stock, that these concerts should have to be discontinued at the end of the third week. No official statement has as yet been made, but the Musical Courier has heard from a reliable source that unless money is raised for another series Chicago will be deprived of hearing the Chicago Symphony Orchestra in other programs during the Century of Progress exposition.

The Friends of Music tried to raise $100,000 last winter for the erection of a Temple of Music at the World's Fair. The drive did not bring more than $30,000 and when it was discovered that the other $70,000 could not be raised within the prescribed time, those who subscribed were notified that they could either have their money back or leave it with the Friends of Music to help sponsor a series of concerts at the Auditorium. Very few subscribers called for their money and it is with those funds that the series by the Chicago Symphony Orchestra has been given. The money will be exhausted shortly and it is doubtful that a new drive can be made at this time.

What is the matter with Chicago? It seems that the people want to be entertained. The best proof of this was shown during the first week of the series of concerts given at the Auditorium Theatre. The largest audience, which practically filled the hall, was on June 9, when the ballet under the direction of Laurent Novikoff presented dances from Borodin's Prince Igor and Ravel's Bolero with Ruth Page and Blake Scott as the principal dancers.

TSCHAIKOWSKY PROGRAM; RUDOLPH GANZ, SOLOIST

On June 8, the Chicago Symphony Orchestra presented a Tschaikowsky program in the Friends of Music Series at the Auditorium. The symphony in F minor was the backbone of the program, which contained also the polonaise from Eugene Onegin and the Valse of the Flowers from the suite, Casse-Noisette. Those numbers were superbly played by the orchestra under Dr. Stock and the audience reacted warmly toward them even though the barometer lingered in the high nineties.

The soloist of the night was the popular pianist, Rudolph Ganz, who gave a classical reading of Tschaikowsky's B flat major concerto. It will be thirty-three years next October since Ganz made his debut at the Auditorium Theatre. He was then a young man and the success he achieved on that night was re-echoed through the land of his adoption and Ganz has since been a favorite wherever he has appeared. His reading of this evening was that of a scholar and of a master. In years gone by Ganz made his principal appeal through the loveliness and delicacy of the tone he drew from his instrument and by his impeccable technic. Even though those qualities are still predominant, he has grown so much in his art since he took the conductorship of the St. Louis Orchestra that his readings are more colorful than ever. Thus, his crashing chords in fortissimo passages were as thunderous as his lovely pianissimos in delicate phrases. It may be added that Ganz' success had all the earmarks of a personal triumph.

"POP" NIGHT

"Pop" nights which fill Orchestra Hall during the regular season of the Chicago Symphony Orchestra may not draw so well during the present series at the Auditorium. The first "pop," on June 10, was attended by only a meagre audience. This might be due to the fact that there were no soloists, or more probably that Chicago sweltered under a torrid wave that sent hundreds of thousands to the bathing beaches and to the parks for relief. The program was interesting, containing the overture from Nicolai's Merry Wives of Windsor, Tschaikowsky's symphony in E minor, the Ruses d'Amour suite by Glazounoff and Strauss' Wine, Women and Song Waltz.

PEOPLE'S SYMPHONY ORCHESTRA

Harry Zelzer continues to present the People's Symphony Orchestra under P. Marinus Paulsen, in concerts at the Studebaker Theatre. The latest took place on June 11. The orchestra, besides giving good accompaniments to the soloists, distinguished itself in the Schubert symphony in B minor.

Two soloists appeared—Frieda Brim, pianist, and Augusta Siroky, soprano. Due to other duties we heard only the pianist, a young lady who has been well trained by Esther Harris, who annually presents many unusual talents and who has in Miss Brim another excellent exponent of her teaching. Miss Brim was heard in the Flight of the Bumble Bee by Rimsky-Korsakow-Rachmaninoff, Passepied by Delibes and La Campanella by Paganini-Liszt. She created an excellent impression in each selection, for she is a serious student who respects the wishes of the composer and who distinguishes herself from the pupil by displaying individual ideas. We were sorry not to have heard Miss Brim's playing of Godard's Introduction and Allegro and the Saint-Saens Africa Fantasie.

DE PAUL SCHOOL OF MUSIC COMMENCEMENT

Twelve years of high standards and steady progress have made De Paul University School of Music one of the outstanding musical institutions in this part of the country. Dean Arthur C. Becker has been greatly instrumental in building up the school of music to its present high status and annually well trained young musicians go forth into the professional world. The twelfth annual commencement concert, at De Paul Auditorium, on June 12, was testimony of the fine work achieved by Dean Becker and his cohorts of teachers.

The orchestra, under the direction of Josef Konecny, gave effective performances of the Offenbach Orpheus overture, Whiting's Duke Street and the Rienzi overture of Wagner, besides supplying excellent accompaniments for the soloists. Edmund Attwood was heard to advantage in the allegro moderato from the Beethoven G major concerto. The allegro movement of the Mendelssohn E minor violin concerto had an able interpreter in Michael Francone. Ray Olech's singing of the prologue from Pagliacci was highly praiseworthy, and won him the instant approval of the audience.

MARGARET GROVER TAGMOSE IN RECITAL

Margaret Grover Tagmose, soprano, gave a costume recital at the Three Arts Club, on June 12, in which she was assisted by Margie Shea Lehman and Marian Carlson, dancers.

CHICAGO MUSICAL COLLEGE SUMMER RECITALS

The annual series of artist recitals given in connection with the summer master school of the Chicago Musical College will begin, on June 25, with a class piano demonstration under the direction of Helen Curtis. Other recitals scheduled include: a two-piano recital by Rudolph Ganz and Mollie Margolies on June 27; a violin recital by Leon Sametini on June 29; a demonstration of Dalcroze eurythmics by Paul Boepple; a piano program by Lillian Powers, July 4; song recital by Mary Ann Kaufman Brown, July 6; concert by artist students, July 8; piano recital by Edward Collins, July 11; piano recital by Sarah Levee, July 13; concert by artist students, July 15; piano recital by Glenn Dillard Gunn, July 18; song recital by Alvene Resseguie, July 20; concert by artist students, July 22; piano recital by Viola Cole Audet, July 25; piano and cello recital by Rudolph Ganz and Daniel Saidenberg, July 27; concert by artist students, July 29; class piano demonstration under the direction of Helen Curtis, August 1, and a two-piano recital by Dorothy Crost and Bernice Jacobson, August 3. All programs will be given in the morning at the Punch & Judy Theatre in the College building.

ELSE HARTHAN ARENDT SINGS IN WAGNER PROGRAM

Else Harthan Arendt assisted Tina Mae Haines and Edwin Stanley Seder, organists, in a Wagner program, at St. James M. E. Church, on June 12. In her exquisite interpretation of the Dich Theure Halle from Tannhäuser and Elsa's Dream from Lohengrin, Mme. Arendt showed her knowledge of how Wagner should be sung, and that she has the qualifications necessary to meet the Wagnerian requirements. She met with enthusiastic success. Miss Haines and Mr. Seder gave artistic performances in both their solo numbers and in duets.

GERSHWIN SOLOIST WITH ORCHESTRA

Grace Denton again showed her astuteness by engaging the Chicago Symphony Orchestra, Frederick Stock, George Gershwin and William Daly for the American concert given at the Auditorium Theatre on June 14. Though sponsored by the Friends of Music, the concert was guaranteed by Miss Denton and the house was practically sold out. George Gershwin's publicity campaign has been a good one and he is today one of the most heralded musicians before the public. One may or may not like his piano concerto in F, though he played it magnificently. With Conductor Daly's clear and effective beat, the Chicago Symphony Orchestra played the jazz concerto with much vim. Gershwin seems to have an idiom of his own and he seldom varies from the pattern of his previous works, although he elaborates on it. His piano concerto may be looked upon as one of his most effective compositions. The public seemed to like it. Another number new here was Gershwin's An American in Paris. This novelty compares neither with the concerto nor with the Rhapsody in Blue, which concluded the program and met with decided success.

The first part of the program was given to Henry Hadley's overture, In Bohemia, which, beautifully played by the orchestra under Dr. Stock, opened the concert auspiciously. It was followed by Deems Taylor's Through the Looking-Glass suite.

SACERDOTE STUDIO NOTES

Onalese White prepared the program she presented June 6 in Kenilworth for the Service Council for girls with Maestro Edoardo Sacerdote.

Dorothy Hartshorne sang on April 18 and 26, May 25 and 31 in recital for the Philosophy and Aesthetic course of the University of Chicago, and on June 2, for the Chicago chapter of the American Association of University Women.

Bertha Waldman has been studying for the past two and one half years exclusively under Olga Sacerdote's direction.

Helen Bartush, mezzo soprano, had four recital appearances in Chicago in April. She sings regularly over station WGES, and was selected to sing at the Lithuanian concert at the Century of Progress. She was also the winner of the contest for a scholarship sponsored by the Chicago Woman's Musical Club.

Martha Blacker gave a recital for the Men's Club of Sinai on May 10.

Dorothy Hutchins and Irma Gramlich are singing with the Loyola Musician's Club. In addition Miss Hutchins sings over the NBC chain with the octet of the American Legion.

There was a recent recital by Lulling Williams, another singer who has received his exclusive training with Mrs. Sacerdote.

May Barron, contralto, for many years a member of the Detroit and San Carlo Opera companies, is back in Chicago preparing new repertoire with Maestro Sacerdote, her first teacher and from whose studio Miss Barron was engaged for the roles she sang with Mr. Gallo's company.

Luella Feiertag was soloist with the Fort Wayne choral society in Fort Wayne and Indianapolis, Ind., where she sang the soprano part in the Messiah. This singer has also given several recitals during May and June.

The Operatic Art Theatre was featured in the third concert of the South Shore Music Festival in Gary, Ind., on May 7. Acts from Traviata, Aida and Carmen were presented. They have been reëngaged for another appearance next year.

CHICAGO CONSERVATORY NEWS ITEMS

Alexander Corado, baritone, gave a concert at the Crystal Ballroom, Edgewater Beach Hotel, on June 8 for the Columbia Damen Club.

Caroline Encell, contralto, gave a recital with the Caroline Trio at Lake Forest University on May 22.

The Chicago Conservatory Concert Chorus (Lucy Atkinson, director) gave a recital at Loyola University on June 1 and another program on June 3, at the First Congregational Church.

James Goss, of the radio department, is playing the part of Tonio in the dramatization of Pagliacci, which was presented at the Blackstone Theatre, June 6, 8 and 10.

Margaret Streeter, director of the school music department spent the week of June 4 at the Kansas State Agricultural College, (Manhattan, Kans.) where she gave daily lectures on Music Appreciation. This is the music round-up of the Four H. Clubs of the children of the state of Kansas and is the biggest music project of any of these clubs in the United States. While at the College Miss Streeter directed a chorus of one thousand young people between the ages of fourteen and sixteen years of age. She has been in charge of this project for six successive years.

A series of organ programs was arranged by Harry T. Carlson for the dedicatory services of the Hall of Religion, at the Century of Progress Exposition. Three Chicago Conservatory teachers were heard in the series—Edgar Nelson, Harry Carlson and Arthur Dunham. The Hall of Religion was dedicated on June 11, at which service Mr. Carlson conducted a chorus of two hundred voices.

CHICAGO MUSICAL COLLEGE

The sixty-seventh Commencement concert and exercises of the Chicago Musical College took place at Orchestra Hall on June 21. The program was given by contest winners in piano, voice and violin. Orchestra numbers and accompaniments were played by the College Symphony Orchestra under the direction of Leon Sametini.

Marjorie Brown, piano pupil of Rudolph Ganz, recently accompanied for John Charles Thomas when he presented his recital in West Palm Beach, Fla.

Lorena Anderson, soprano, student of Isaac Van Grove, has been soprano soloist at St. Peters Church of Chicago for the past four years. Since last February she has been a sponsored artist over radio station WIBO.

Miriam Ulrich, artist student of Edward Collins, was presented by the Drake Hotel in a two hour piano program on June 3.

Leo Pevsner, violin student of Sametini, gave a solo recital at the Jewish People's Institute. He played the Ahrony concerto in B minor, a first public performance. The composer is a composition student of Dr. LaViolette.

Franklin Gordon, tenor, pupil of Blanche Barbot, gave a song recital during the International Night program at the Philipino Community Center in Chicago.

Miss Burgess, Dalcroze Eurythmic teacher of the faculty, gave a large Dalcroze demonstration, over 250 children participating, at the Faulkner School here. Theodore Mossman, piano student of Rudolph Ganz, provided the piano accompaniment. One of Mr. Mossman's compositions called Temple Singing was interpreted by the advanced group during this demonstration.

Lowndes Maury, piano pupil of Mollie Margolies, played a recent piano recital at the University of Montana.

Louise Crum, dormitory dean, presented three college students in recital at Edward Hines Memorial Hospital on June 3. These recitals are given for the benefit of disabled veterans. The students participating were Freddie Lee White, soprano, pupil of Miss Barbot; Kathleen Edens, pianist, pupil of Mollie Margolies; Eugene Jacobson, violinist, pupil of Max Fischel.

Wanda Paul, artist student of Rudolph Ganz, was soloist at the closing musical of the season for the South Shore Music Club.

Naomi Cullen Cook, soprano and artist student of O. Stuart Barker, was guest soloist at the alumni banquet of the Monticello High School, Monticello, Ind.

RENE DEVRIES.

Brussels Restores Sonnambula

Bellini's Sonnambula was recently restored at La Monnaie, Brussels, where it was created in 1839.

REOPENS SUMMER STUDIO

WILLIAM SIMMONS,
baritone, has opened his summer vocal studio in Woodstock, N. Y. Mr. Simmons has held summer classes there for several seasons.

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The Mystic Realm

(*Continued from page 6*)

cert, and sometimes it happened that some members were not present at any rehearsal. The members of the orchestra were paid by the rehearsal and concert—so much money for so many hours' work. Thus it happened that many a member of the Philharmonic would have a more lucrative job and so would hire a substitute for the rehearsal. Thus, the conductor was faced with a new group every time he came to rehearsal and on the night of the concert might be confronted by a lot of men he had not seen before at any rehearsal, but who were "regular" members of the orchestra. And that system was in more or less regular vogue among all the orchestras during the early and formative years of orchestras in America.

But all that is now past—at least in the major orchestras. Every man is now on a salary that is aimed to keep the wolf from the door without too great a display of gun fire and which leaves him free from the worries of next month's rent or the milk bill. Conductors became touchy at finding cherished players—who had been excused for a high-priced dance job—sitting in at their favorite poker game, more especially if there seemed no immediate choice of "horning in" on the game! For conductors are quite human when not in front of an orchestra and desire most of the recreations of other humans—even attending the movies and talkies incognito.

The Major Dozen

Of major symphony orchestras there are the following together with the date of their organization:

New York Philharmonic, 1842; Philadelphia Orchestra, 1900; Boston Symphony Orchestra, 1881; Cincinnati Orchestra, 1894; Chicago Orchestra, 1891; Minneapolis Orchestra, 1903; St. Louis Orchestra, 1900; San Francisco Orchestra, 1901; Los Angeles Philharmonic Orchestra, 1908; Cleveland Orchestra, 1912; and Detroit Orchestra, 1914.

There are only eleven of them, for there was a demise in the major group several years ago, when the New York Symphony Orchestra was merged with the New York Philharmonic. There have been other fatalities of major symphony orchestras; that is why the group is so small. Pittsburgh once had one of the leading orchestras of the country. Buffalo had a very fine symphony orchestra which dropped out about the time of the Spanish-American war. St. Paul had a splendid orchestra. But those are about the only ones that could be counted on as majors. Standing on a somewhat less exalted plane are such groups as the Boston and Chicago People's Symphony, the Manhattan and New York Orchestras (New York City), and numerous other metropolitan organizations of the second class.

Among the minor symphony orchestras are these, among others: Rochester Philharmonic, Syracuse Orchestra, Dallas Orchestra, Evanston Orchestra, National Symphony Orchestra (Washington, D. C.), Seattle Orchestra, Portland, Ore., Orchestra, New Haven Orchestra, Omaha Symphony, Fort Worth, Tex., Orchestra, Indianapolis Philharmonic, Grand Rapids Orchestra, Harrisburg, Pa., Orchestra, Buffalo Orchestra, Pittsburgh Orchestra, Denver Orchestra, San Diego Orchestra, and Kansas City. And there may be others which I have forgotten, but not intentionally.

Colleges Swell the Symphonic Song

At the present time every large college or university has its symphony orchestra—usually complete in every detail, down to bassoons and oboes—and there are several hundred of these. Their members are recruited, of course, from high school students who have been members of some orchestra in their high school days and desire to continue.

Then, in the high schools of America, there are literally thousands and thousands of symphony orchestras just as complete in instrumentation as the greatest symphony orchestra in the land and rehearsing with just as great regularity as any orchestra. Some of them are not very good and make strange sounds in the understanding and belief that this constitutes music. But some of them are surprisingly good and make music fit for anyone to listen to; even fit to go a long way to hear.

Does it seem strange that a group of high school students can be trained to play difficult music so that it is beautiful and enjoyable? I will admit that it does seem strange. I will go further and say that it would seem an impossible task to most people. But it can be done, for I have heard it. Not only once in one city but in many towns and cities, and even in villages which one might think had been missed by the torchbearer. But no! Here was the flame burning more brilliantly than in some towns and cities of hundreds of thousands of inhabitants. And why? Because of one man or one woman who had vision and who was fired with the spirit that led the conquistadors through Mexico and Peru, but which is now turned to leading youth in their spiritual battles through the maze of adolescence.

Young Players Demonstrate Prowess

Does it seem impossible that these young people of twelve to twenty years (in fact, very few over eighteen) are able to play the César Franck Symphony in D minor? The Scheherazade Suite of Rimsky-Korsakoff? The Symphonie Pathétique of Tchaikovsky? The New World Symphony of Dvorak? The Meistersinger Prelude of Wagner? The Nordic Symphony of Howard Hanson? The Festival Overture of Henry Hadley? And many other numbers including symphonies of Beethoven, Mozart and Haydn? Yes, it does seem impossible. But I have heard these numbers played and can attest that in some instances the performances were better than some performances I have heard by the greatest orchestras in the world. I feel that I can say this without qualification because I have played in symphony orchestras (major ones), I have managed symphony orchestras (major ones), I have listened to concerts by every major orchestra in America and to many minor ones. I have heard hundreds and hundreds of symphony orchestra concerts in New York, Brooklyn, Boston, Philadelphia, Chicago, St. Paul, Minneapolis, Cincinnati, Cleveland, Detroit, Pittsburgh, and San Francisco, and I ought to know. Besides that I have conducted symphony orchestras in New York, Minneapolis, and Cincinnati, and for the last dozen years have conducted a college symphony orchestra. So I think my experience sufficiently broad to be a judge. As a matter of fact I have been called on to judge many music contests during the past half dozen years and that is where I have heard these splendid high school orchestras.

If anyone has a doubt as to the quality of music made by young people, he should visit the summer orchestra and band camp for high school students at Interlochen, Michigan. Here are gathered for eight weeks every summer about 300 boys and girls from all parts of the central states and they are busy all day practicing for band and orchestra concerts which are given nightly in the splendid open air bowl at the camp. Anyone who has heard a concert at Interlochen, knows that those youngsters—all under twenty—play with the same finish that is to be found in the summer concerts at the Lewisohn Stadium in New York City. And why? Because they study and rehearse hard for the work. They love music, they are immersed in it, and they give all their ebullient spirits to the rendition of some tone poem which brings release from the emotional tension under which they live and work and play. What this emotional tension is they do not understand and perhaps never will, but it is the same thing that will drive them in years to come to seek solace, happiness, entertainment and contentment in the sound pictures of the great orchestras of the world.

(*To be continued*)

Edward Johnson Addresses Radio Audience

Edward Johnson recently broadcast an address on The Singer and His Audience, one of the series entitled Singing, the Well-Spring of Music, sponsored by the American Academy of Teachers of Singing. The station reports that over 500 requests for copies of the talk were received immediately from students, teachers, music centres, schools, colleges, and other individuals and organizations interested in music.

The tenor stressed the voice as a medium of communication, especially in the art sense. "Speech, or language, is man's greatest invention," he said, "and upon it he has built up his entire civilization. But close to the speaking tongue is the hearing ear, and, of all his senses, none is so important to the singer as his sense of hearing. Quality of hearing makes for quality of sound and accuracy of pitch; both of which can never be over-estimated." He describes the background of lingual and musical training that the singer, or as he prefers to designate him, artist, must have before he is ready to appear before the public and project his artistic conceptions in such a way that they are shared by the audience. "Right here, I believe, is the ultimate test of the real artist. If he can conquer, the pre-conceived notion of his auditors, and project his own interpretation and his mood upon the listener—if he can impose his conception upon the audience, then is he master of the situation. Music," he said, "of all the arts is most universal in its appeal." He cites Tosca and Pélléas and Mélisande as two operas of different types and tells of how the *rapport* between stage and public is established in each case—in Tosca, a moving drama, "with music, of no very great intrinsic value, but seconding well the dialogue and following accurately the dramatic action—obvious—objective—external—making immediate appeal, emotionally." The other, "A symbolic drama—mystic—obscure. Its characters—vague and unreal. A new idiom in music—like a fragile delicate network of iridescent colors—of moods—illusive—subjective—introspective."

As for the audiences, he said, "We are now, more than ever, becoming artistically conscious. Keen minds are usually curious, and curiosity is the most powerful instinct in development and progress. Man is full of impulses—energetically demanding expression—urges, crying for release. How can these forces better be directed than through the channels of music?"

Hanson for San Francisco Summer Concerts

Dr. Howard Hanson has accepted an engagement to act as one of the three guest conductors who will serve with the San Francisco Orchestra in its summer series of concerts. The other guest conductors will be Bernardino Molinari, who opens the series, and Ossip Gabrilowitsch, who closes it. Dr. Hanson's concert will begin on July 9 and he leaves for San Francisco late in June to be on hand for rehearsals. He will conduct miscellaneous rather than all-American programs. Following his west coast conducting Dr. Hanson will return to the east to fulfill engagements at the music camps at Interlochen, Mich., and at Sidney, Me. He also has agreed to conduct at the Chicago Century of Progress Exposition at a date to be set later.

European Centers Hear Eleanor Spencer

Eleanor Spencer's concert season in Europe has included tours in four countries in three months. This schedule, as well as her earlier extensive concert activities abroad, attests the position which Miss Spencer holds in European music centers. According to reports from Vienna, her concert

ELEANOR SPENCER

in the Austrian capital, which took place in the Grossermusikvereinsal, drew a thronged house. In Prague, Miss Spencer played her fifth engagement with the Philharmonic Orchestra, under the baton of Nikolai Malko, Russian conductor. She also appeared with the same orchestra in Pilsen under Prof. Jirak, prominent composer-conductor. Her tour included engagements in Zagreb and Belgrade, and orchestral appearance and recital in Brno, Olmonc, Czechoslovakia. A concert in Warsaw followed. The pianist also played numerous radio broadcasts from Prague and Vienna, being featured from the latter city in a recital of forty-five minutes. Miss Spencer is being booked for these and other European countries for the 1933-34 season.

Onegin Holds Record for Floral Tributes

Sigrid Onegin, contralto, has been informed by the International European Florists Organization that she holds second place among the prominent persons who have been the recipients of flowers from the public through that organization. Hindenburg is awarded first place.

Mme. Onegin starts her eleventh coast-to-coast tour of America in January. She has been engaged to appear with Toscanini and the New York Philharmonic Orchestra at Carnegie Hall in the ninth symphony of Beethoven, February 15, 16 and 18, and in Beethoven's Missa Solemnis, March 8, 9 and 11.

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EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

Houston Orchestra's Series Assured by Subscription Drive

Campaign to Secure Public Support Is Successful—Frank St. Leger Reengaged as Conductor for 1933-34

HOUSTON.—The Houston Symphony Orchestra's preliminary spring campaign for public support has met with sufficient success to assure the 1933-34 season, and Frank St. Leger has been reëngaged to direct the orchestra next year. Contracts have been made with seventy-five musicians, and the City Auditorium has been engaged for the series of six monthly concerts, beginning in November. At the annual meeting of the Symphony Association, a change was made in the constitution which gives all subscribers as well as board members and guarantors a voice in the management of the orchestra. Each subscriber will be entitled to one vote at the annual meeting. This makes the Houston Orchestra a democratic organization actually controlled by the public. When the conductor, Mr. St. Leger, returns to Houston in September, the artist committee of the association will announce the six soloists for the coming season. Mr. and Mrs. St. Leger are spending the summer in New York.

RECEPTION FOR OPERA CONDUCTOR

The members of the Civic Opera cast tendered Vittorio Verse a reception before his journey to New Jersey, where he is to be conductor for the Associated Symphonies and Operas of New Jersey. He will return to Houston in August to go with the Houston Civic Opera Company to Chicago, where the company will present Aida under the sponsorship of Mrs. John Wesley Graham.

A program of organ music comprising compositions by Bach, Karg-Elert, Mason, Barton, Saint-Saëns, and Chadwick was given by the organ pupils of Corinne Dargan-Brooks, in Trinity Episcopal Church on June 12. Those taking part were Alice Catherine Word, Annie Laurie Winfrey, Dorothy Quin, and Mrs. Orin Helvey. Assisting on the program were Gladys McLennan, cellist, Julia Jack Routt, violinist, and Phillip Dargan Brooks, flutist.

Lora H. Nelsson introduced fourteen of her piano pupils in an interesting recital. The program consisted of selections from Bach, Rachmaninoff, Grieg, Liszt, Handel and Mozart. The educational and instructive part of the evening was the class demonstration of harmony and the rhythm band.

K. B. M.

American Indian Pageant Presented by Reading, Pa., Students

READING, PA.—The graduating class of the Senior High School celebrated their commencement by presenting an Indian pageant, Thunder Mountain, which was designed to depict the ideals of the American Indian and to show the race's contribution to present-day life. The pageant was first presented on June 12 and repeated on June 13, 14, 15 and 16. The entire senior class of 400 took part in the colorful sequence, which included music, dances and ceremonials. Fred Cardin, head of the music department and himself a member of the Quawpaw Miami tribe, composed the music, and Mildred E. Runyeon wrote the lyrics. There was an orchestra of seventy-five and a chorus of eighty-five.

The pageant was produced with stage trappings as authentic as they were vivid, the properties including wigwams, totem poles, and looms, and the actors being costumed in the gaudy regalia of the red man. Four groups of Indians were portrayed—those of the East, the Southwest, the Great Plains and the Northwest. Mr. Cardin's music—weird, barbaric and compelling—mirrored the scenes on the stage. An audience of nearly 2,000 sat spellbound through the spectacle.

D.

Boston Music Festival to Be Given by Fabien Sevitzky Ensembles

BOSTON.—The Fabien Sevitzky Ensembles (the Young Musicians Orchestra and the Vocal Ensemble) are giving a music festival in the Fens Stadium, under the auspices of the Boston Park Department, on June 27. Both ensembles are made up of young people chosen during orchestral and vocal contests held by Mr. Sevitzky last spring and fall. Their first appearance in their own concert took place on January 22 in Jordan Hall, and their reception was such that Mr. Sevitzky decided to arrange this festival. The Vocal Ensemble was one of the principal choral groups in the National Choral Concert in Boston, February 22. For the coming festival, the program includes Rimsky-Korsakoff's Scheherazade, Tschaikowsky's 1812 overture, the march from Wagner's Tannhäuser, and choral numbers, both *a cappella* and with orchestral accompaniment.

Goldman Band Opens Season

The Goldman Band (Edwin Franko Goldman, conductor) inaugurated its sixteenth season on June 19 on the Mall in Central Park, New York. The program list held The Star Spangled Banner, Hadley's Song of the Marching Men, Berlioz' Roman Carnival overture, Schubert's Unfinished Symphony, A Glorious Day (Roussel), Holst's arrangement of a Bach fugue, Wagner's Tannhäuser overture, the Inflammatus from Rossini's Stabat Mater, with Del Staigers as cornet soloist, the prelude to Saint-Saëns' Deluge, Dance Caprice (Grieg) and Les Preludes of Liszt. The band's season follows the usual schedule of concerts on the Mall on Monday, Wednesday, Friday and Sunday evenings; on the campus of New York University on Tuesday, Thursday and Saturday evenings.

Rosa Tentoni Engaged for Philadelphia and Cincinnati Opera

Rosa Tentoni, lyric-dramatic soprano and artist pupil of Enrico Rosati, has been engaged to sing two performances of Pagliacci with the Summer Concerts Association, which will give opera this summer at Robin Hood Dell in Philadelphia, Alexander Smallens being the director. Miss Tentoni will be heard there on August 7 and 8.

ROSA TENTONI

In the early part of July, Miss Tentoni will appear with the Cincinnati Zoo Opera forces, Isaac Van Grove, director. The young artist is scheduled for four performances, her début to be made in the title rôle in Aida and with appearances in Pagliacci following.

Of recent date the young singer has been heard at the Wagnerian commemoration given at the Casa Italiana, when Remo Bolognini, violinist, and Pietro Cimara, composer and conductor, were also on the program; at Efrem Zimbalist's musicale, at his home, prior to sailing; on May 19 at a private musicale at the home of Duchess Cerufa d'Andria; and on May 21 Miss Tentoni took part in the testimonial for Father Kelly held at the Alvin Theatre. On May 25 she participated in a program with Helen Schafmeister at the Candle Light Musicale given at the Waldorf Astoria.

Miss Tentoni has both a concert and operatic repertoire.

Michael Richter Appointed Assistant Conductor of Baltimore Band

BALTIMORE, MD.—Michael Richter has been appointed assistant to Robert V. Lansinger, conductor of the Municipal Band here. Mr. Richter is a member of the second section of the band and for many years has been flutist with the Baltimore Symphony Orchestra. Previous to joining this organization, he was a member of the United States Naval Academy Band and the United States Army Band, and the Brooks Concert Band of Chicago. His concert tours have carried him throughout the country and he at one time was associated as assisting artist with Frieda Hempel.

B.

Hughes Pupil Director of Music at Athens College

H. May Coenshaw, a pupil of Edwin Hughes, has been appointed director of music at Athens (Ala.) College. Miss Coenshaw, who will be a member of Mr. Hughes' summer master class in New York again this year, has occupied other musical positions of importance in the past, having formerly been director of music at Louisburg (N. C.) College, and at Lucy Cobb Institute, Athens, Ga. A number of Mr. Hughes' pupils are directors of music at other educational institutions in the South.

N. A. O. to Hold Annual Convention in Chicago

The National Association of Organists will meet in Chicago for its twenty-sixth annual convention from July 31 to August 4. Among the recitalists are Clarence Eddy, dean of American organists; Edwin Stanley Seder, Porter Heaps, Powell Weaver, Leslie P. Spelman, Dr. Rollo Maitland and Dr. Wilhelm Middelschulte. The Chicago Bach Chorus will sing. Some of the speakers are Ronald W. Gibson, representing the Canadian College of Organists; W. W. Kimball of the W. W. Kimball Company, and Donald Harrison, of the Aeolian-Skinner Company.

Music Week Winners Announced

New York Contestants in Various Fields Receive Rewards

The New York Music Week Association has announced the gold medal winners for the present season and cup winners in ensemble classes and the public school contests in which the association coöperates with the board of education.

Winners in piano solo work are: elementary class, grade A, Gladys Angelus, Marvin Zuckerman, Miriam Rosenbaum; elementary class, grade B, Eileen Flissler, Marie Borroff, Robert Zibulsky; sub-intermediate class, Phyllis Chen, Gerard Glaaser, Edgar Moore, Elaine Goldsmith; intermediate class, grade A, Frances May Potasch, Irene Dvorjitsky, Elaine Wolf; intermediate class, grade B, Anita Emily Weinberg, Miriam Gevirman, Rubin Belanoff, Miriam Woronoff; sub-junior class, Diana Bubrick, Rebecca Zuckerman, Helen Shanin; junior class, Sophie K. Fisher, Neura Grunes, Mary Ann Maas; sub-senior class, Ruth Kasowsky, Theresa Bronson. No winners were declared in the senior and open piano classes.

Piano ensemble: junior class, Roberta Teichman, Margherita Cosenza; open class, Milton Schwartz, Euro Testi.

Violin solo: elementary class, grade A, Stuart Canin; sub-intermediate class, grade A, Seymour Berman; sub-intermediate class, grade B, Shirley Mesmer; intermediate class, grade B, Morris Salyk, Muzio Di Muzio, Joseph Shabsee; intermediate class, grade A, Zaven Kayaian; sub-junior class, Rhoda Katz; sub-senior class, Leonid Kanter, Jason Goldwater, Frieda Reisberg. No medal was awarded for the open violin class.

Violin ensemble (three violins): Eva Kolker, Dorothy Kantrowitz Burton Fisch.

Vocal solo: junior boys' class, George Anderson Garriques; junior girls' class, Beatrice B. Brody; coloratura soprano class, Margaret Larsen.

Woodwind and brass solos: advanced saxophone, grade A, Edward H. Carr; advanced clarinet, grade B, Alex Finkle, Louis Daroff, Emerson Warden; advanced cornet, grade B, Harold Greenberg.

Woodwind and brass ensembles: clarinet trio of the Spiller School of Music, clarinet quartet of the Brooklyn Hebrew Orphan Asylum, brass quartet of the New York Hebrew Orphan Asylum, and band of the Brooklyn Hebrew Orphan Asylum.

PUBLIC SCHOOL EVENTS

Public school music contests (silver cup awards): chorus winners, primary chorus of public school 91, Glendale, Evelyn H. Timm, conductor; intermediate girls' chorus of public school 63, Bronx, Elizabeth P. Ross, conductor; intermediate boys' chorus of public school 63, Bronx, Peter O'Connor, conductor; intermediate mixed chorus of public school 116, Brooklyn, Ethel Gebhardt, conductor; senior girls' chorus of public school 25, Bronx, Rose Panman, conductor; senior mixed chorus of public school 35, Hollis, Mary Phelps Dunlap, conductor; girls' chorus of junior high school 30, Bronx, Libbie E. Appleton, conductor; boys' chorus of junior high school 20, Manhattan, Christine Loos, conductor; mixed chorus of junior high school 210, Brooklyn, Mrs. Helen M. Gordon, conductor; girls' glee club of Washington Irving High School, Manhattan, Mrs. Stella G. Heiden, conductor; boys' glee club of Richmond Hill High School, Queens, Mrs. Margaruerite Poetz, conductor; mixed glee club of Richmond Hill High School, Queens, Daniel Wood, conductor.

Orchestra winners: elementary school orchestra (group A), public school 203, Brooklyn, Mrs. Janet Shapiro, conductor; elementary school orchestra (group B), public school 233, Brooklyn, Evelyn R. Meyers, conductor; junior high school orchestra (group A), junior high school 83, Manhattan, Norman T. Guy, conductor; junior high school orchestra (group B), junior high school 98, Bronx, William F. S. Wucherer, conductor; girls' orchestra of Washington Irving High School, Lawrence Mooney, conductor; mixed orchestra of Abraham Lincoln High School, Zelinda V. Fornoni, conductor. Chamber music class: trio of Washington Irving High School.

Including participants in all classes, the total registration for the season was 12,000. Presentation of awards for the present season will take place in the early autumn.

Two Receive Music Prizes at Harvard

CAMBRIDGE, MASS.—Twenty-one prizes for scholarship were announced on June 16 by Harvard University. Among them was the Francis Boott award in music composition, which went to Edward T. Clapp, and the Wister Prize, which was received by George B. Walker for examination with highest combined average in mathematics and music.

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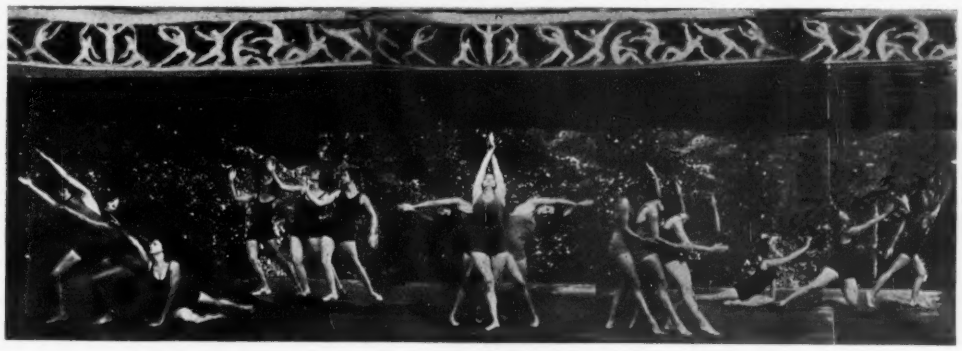
Seventh Marmein Summer Camp to be Held at Manomet, Mass.

Miriam Marmein, American concert dancer mime, opened her seventh summer season at Manomet, Mass., on June 15. She is planning a series of three subscription programs. Each program will be entirely different and cover a variety of styles of dancing. Elaborate costumes and special lighting and interesting musical scores are being



MIRIAM MARMEIN'S DANCE ENSEMBLE

in a characteristic number. Miss Marmein will sponsor three programs at her Outdoor Dance Theatre in Manomet this summer.

dance concerts and one lecture on the dance at her Out-Door Dance Theatre in the Pines. She will appear in her own repertoire of dances and pantomines and present a concert group in ensemble dances and in ballet pantomines with invited guest artists.

A repertoire of over thirty ballets, dance divertissements and pantomines is being prepared to be presented on the three initial

sent to Manomet from New York for these dance events.

The first concert will take place on July 19, to be followed by a lecture, July 21. The second concert occurs on August 9; third concert on August 30. In case of rain, programs will be given on the next clear night. Non-subscription programs are to be announced later.

Miss Marmein will act as director and Mrs. J. Hyde Eaton as manager for this summer dance theatre, which is the first of its kind to be established in this country. The theatre is situated on the State Road and Park Avenue, Manomet, Mass., eight miles south of Plymouth and about two hours' drive from Boston, directly across the bay from Provincetown and near Falmouth, Dennis and Cohasset.

In addition to the summer concerts, Miss Marmein is to conduct special courses in dancing for students, teachers and professionals. Manomet possesses the advantages of the ocean, fresh water lakes, pine woods and farm country, excellent motor roads and facilities for all outdoor sports. R.

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—Commencement exercises of the Birmingham Conservatory of Music were held in the conservatory concert hall before a capacity audience. A program consisting largely of original compositions by members of the class in composition conducted by Dorsey Whittington preceded the presentation of awards. First of these numbers was a sonatina, composed and played by Allen Orton. Three songs, Nocturne, Remembrance and Near the Mouth of the River, by Paul Newell, were sung by Olive Cheek Humphrey, soprano, accompanied on the flute by Angelo Silva, with the composer at the piano. These revealed unusual talent. A trio for flute, cello and piano, called Gavotte and Musette, by Ethel Abbott, was played by Angelo Silva, Irving Taylor and Miss Abbott. Mrs. C. W. Phillups played the Arioso and Rondo from her original sonatina, and Jane Hamill Westbrook interpreted the allegro movement from her own sonata.

The closing number on the program was a Te Deum, composed by Lotta Belden and sung by Miss Humphrey; Rebecca Bazemore, contralto; Edwin Rush, tenor; and Burnett Downs, bass.

The Bachelor of Music degree was conferred upon Ethel Coffin King. Scholarships were awarded Mary Carolyn Farrell and Mrs. George Houston Davis. Medals were presented to Melvin Etheridge, Jimmy Frazier, Ann Powell, Edward Pittman and Mary Knox.

Ottokar Cadek is holding a summer master class at the Birmingham Conservatory of Music.

The Birmingham College of Music (Guy C. Allen, director) presented a number of recitals by students.

Pupils in piano from the studio of Lowela Hanlin were heard recently.

The Young Musicians Group of the Birmingham Music Club reëlected Jesse Walker president for next year, with Jane Hamill Westbrook as first vice-president; Ruth Garrett, second vice-president; Margaret Heath, secretary; Harold Johnson, treasurer; and Sallie Lee Woodall, chairman of social committee.

Mr. Whittington, director of the Birmingham Conservatory of Music, will conduct a master class in piano at the University of Alabama in Tuscaloosa this summer. A. G.

COLUMBUS, O.—Until last summer, no noble efforts had ever been made to create a summer musical season in Columbus. With the exception of a few light operas in the theater of Olentangy Park, our summer music was limited to occasional open air band concerts. Last June certain leaders of the Symphony Club of Central Ohio made an intensive but abortive attempt to bring the Chicago Symphony Orchestra here for a week of moonlight concerts in the huge Ohio State University stadium. But insufficient time, unfortunate delays and other untoward circumstances prevented.

Having learned their lesson, the Symphony Club of Central Ohio, of which Mrs. B. Gwynne Huntington is president, is now having better results by confining ambition to presentations of more possible proportions. The Cincinnati Little Symphony Orchestra (conducted by Walter Heerman), was successfully presented in concert by this organization, June 11, at Valley Dale. A large and fashionable crowd attended and thoroughly enjoyed this delightful affair in spite of the heat. Walter Heerman and his thirteen versatile virtuosi from the Cincinnati Symphony Orchestra were satisfying interpreters of light and tuneful music well suited to the season and time of day. They played a Haydn symphony, shorter classics by Mozart, Beethoven and Rameau, Debussy's Petite Suite and three folk tunes arranged by Guion and Grainger.

Agnes Wright and Eldon Howells, local duo-pianists, were heard by themselves in two numbers between the orchestral groups.

The Symphony Club will present Severin Eisenberger, Viennese pianist residing in Cleveland, in a piano recital on July 9. It will take place in the private gardens of the president's home.

These concerts are given for the benefit of the guarantee fund which ensures the continuance of the symphony course given during the regular season. H. G. D.

EL PASO, TEX.—The news that H. Arthur Brown will again direct the El Paso Symphony Orchestra next year is cheering to his many friends in El Paso and vicinity. El Paso occupies a unique place in the musical world, for while most orchestras have to import certain players of unusual instruments, El Paso had produced these players for a complete symphony personnel. In this development work Mr. Brown has played an important part. He was recently transferred to the University of Louisville by the Juilliard Foundation, under whose auspices his work will be carried on.

Music pupils and teachers continue active, with recitals closing this season's musical studies. Mary Louise Ford presented a group of her pupils in a program on May 28, at the home of Mrs. William R. Brown.

The Morgan-Baker Piano Studios gave recitals during the week of May 24 at the El Paso Woman's Club. Florence Crissy of the Crissy Studio presented two recital groups of violin pupils on May 26 and 27.

Carlile Tucker introduced Elsie Vincent Thomas, mezzo-contralto, in recital on May 24 at the Tucker studio.

The Outlaw-Damaroff Dancing Studio gave a recital with the Little Theatre group at the Scottish Rite Temple on May 27. Lez Damaroff danced several eccentric and unusually interesting numbers. Alice Outlaw, formerly with the Follies in New York, also gave some special numbers. The Maker of Dreams, a musical fantasy, was directed and accompanied by Florenc Watkins.

Members of the El Paso Chinese Colony presented a short play, The Turtle and the Lily, on the Jinx program of the Little Theatre, May 29; Florenc Watkins, coloratura soprano, sang a medley of Chinese songs, dressed in an authentic Chinese costume.

Florenc Watkins, teacher of voice, who in the past three years has been dividing her professional work between Chicago, Long Beach, Cal., and El Paso, is returning to Chicago to teach again at the Chicago Musical College as guest teacher for the master classes, beginning June 26.

Mme. Maria Grever, singer and composer ,and Gilberto Ysais, assisting artist, presented a program of unusual numbers at the Hilton Hotel, sponsored by the Pan-American Round Table, on May 29. Mme. Grever has written songs which have been sung by Mojica, Dr. Ortiz Tirado, Lawrence Tibbett and Doris Kenyon. Mme. Grever is beginning her concert tour of Mexico and Europe.

Haydn's oratorio, The Creation, was given at Liberty Hall on May 28 by 125 trained voices, under the direction of Roscoe P. Conkling, with the El Paso Symphony Orchestra assisting.

Eighty-five members have been registered for the El Paso Junior Symphony Orchestra and assigned to various instruction groups. Plans for a public concert in August have been made and work is progressing to that end. William Balch is director.

Mary Louise Ford, chairman of the MacDowell Club program for June 13, presented her group in the first of the morning sessions to be held during the summer months.

Mrs. W. R. Brown gave an interesting talk on the lives of Mr. and Mrs. MacDowell and an ensemble group directed by Virginia Bean, violinist, was greatly enjoyed.

El Club Latino de la Opera, directed by Carlile Tucker, was heard in concert at Scottish Rite Auditorium on June 16. This group includes the Mexican talent of El Paso and the proceeds from the concert went toward the establishment of an endowment fund with which talented Spanish-Americans will be financed in studying the arts. F. W.

NBC Artists Service Notes

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company, and Frank Chapman, of the Italian National Opera Company, will be among the principals in Robert Edmond Jones' production of The Merry Widow in Central City, Colo., in August. Macklin Morrow is to be the conductor. The performances will be given each evening for two weeks, beginning August 5. This is Miss Swarthout's first venture into the lighter musical field. Later in August she will go to St. Moritz to study one of her next season's new operatic rôles with Tullio Serafin. The part is that of Pierotto in Linda di Chamounix by Donizetti.

Victor Chenkin, following a concert in Paris this week at the Salle Gaveau, will make a tour of Latvia and Lithuania. He plans to return to this country next winter.

Appearing in a Washington course of five concerts next season will be Kreisler, Rachmaninoff, Jeritza, the Vienna Choir Boys and Heinrich Schlusnus.

Hutcheson Classes Begin in July

Ernest Hutcheson is taking a short rest at his Cape Cod camp before beginning his master classes at Chautuaqua, N. Y., early in July. On July 18 Mr. Hutcheson will be heard with orchestra under the direction of Albert Stoessel, in the Brahms B flat major concerto.

The contest for the scholarships offered in the Chautauqua piano department will take place at Mr. Hutcheson's studio at Chautauqua on July 4, at three o'clock. These scholarships consist of six weeks' private coaching with Mr. Hutcheson as well as membership in his course of thirty-six master classes.

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NEW YORK JUNE 24, 1933 No. 2776

About October 1 look for the busy signal in music.

—o—

Look for the New Deal in music, too, in 1933-34.

—o—

Musical arguments are mostly conducted with the emotions, not with the mind.

—o—

Everybody wonders, why with all his great love for Poland, Paderewski never goes there. Can it be that he is peeved because the Poles did not retain him as their Premier?

—o—

An article in Modern Music (May-June) is called An Economic Approach to Music. That is what musicians are complaining about. What they would like is a spendthrift approach.

—o—

Pessimists who croak over the decline in popularity of the piano, are altogether wrong. It is not the piano which has lost favor, but the incompetent player on that instrument. The average listener no longer is willing to endure bad piano playing; and in the end such an attitude will make for the benefit of meritorious teachers, and for a higher level of musical appreciation in the homes.

—o—

Not a tear was shed, not a sob was heard, when the musical season of 1932-33 ended officially on June 1. It was the worst winter American musicians ever experienced, by and large. However, it is more than an even chance that when 1933-34 closes, it will leave our tonalists wreathed in smiles and on the road of future steady contentment. Musicians should be sure to do their advertising early. The progressive ones are slated for the best results. Do not lag behind.

—o—

Americanizing Opera

During the past year, more than at any other recent period, there has been much discussion about operatic problems. Writers, editors and music critics have stated in no uncertain language that opera was rapidly dying as an American entertainment; there was no public, singers were not comparable to the artists of yesteryear, conductors were not as soul-stirring in their interpretations of Wagner, Verdi, or Puccini as they used to be; and there was not that appreciation for true music in the hearts of young America that palpitated in those of men and women of maturity and the grand manner.

Few of these erudite essays about opera offered any suggestions for resuscitating the failing subject and therefore it is a pleasure to reprint herewith extracts from a recent article by Deems Taylor published in The Saturday Evening Post because of the sound practicality of the ideas he has presented.

"We have taken over, and supported, and made our own, every other form of art that the Old World has sent us. Above all, I should say, are we a good audience for music and the theatre, in whatever form. Yet the one form that is a combination of these two—the opera—is the very one in which we take the least interest.

"We have imported opera much as we import caviar and Scotch grouse—as something rare, exotic, and expensive. The fact that it has been a wholly alien product has only added to its fascination, and the fact that it has not been to the taste of the average man has given us a feeling of exclusiveness and superior culture. All of which is fair enough, so long as our wealthy and superior backers of opera are willing to foot the bills. But they are no longer willing, or able, to foot them. The comparatively small group of Americans who used to meet opera's annual deficits now find it far too expensive an amusement to maintain. If opera is to survive, it must go to the great public for support.

"There is just one important reason why the American opera audience is so small. It is the fact that opera, as produced in this country, is sung in virtually every language except that of the inhabitants of this country. There is one other country in which this is done—England. And England and America are the two highly civilized countries in the world where opera has never taken root.

"To realize why opera has never really taken root here, why its audience is one-twentieth of what it should be, and why so few American composers have written grand operas, try to imagine the state of the American theatre today if it had faced the conditions under which its sister art has had to struggle. Suppose that, fifty years ago, a group of public-spirited New Yorkers had built a magnificent theatre and installed therein a company of first-rank actors, prepared to give the finest plays written. For fifty years, then, this company has been presenting the works of Molière, Racine, Rostand, Hauptmann, Sudermann, Schiller, Goldoni, Ibsen, and other playwrights. None of these plays, however, has been done in English. The company, which at first was entirely European, is now about one-third American. Most of these American actors have received their training in Europe, and know their rôles only in foreign tongues.

"Under such conditions, just how large a theatrical audience would the United States have developed? How many theatres would have sprung up in response to popular demand, how many American playwrights would we have developed, how many American actors would be playing today?

"This comparison is not, of course, wholly fair. In opera there is undeniably much pleasure to be had from listening to the music, even if the action is unintelligible. But the fact remains that however great that pleasure may be for the listener who is unusually sensitive to music, it is not enough to attract and hold the listener who is not definitely musical. If you do not believe me, look at the state of opera in this country today."

What Mr. Taylor advocates in the form of opera in English is not a new suggestion. Frank La Forge among others has discussed this in the columns of the Musical Courier. But Mr. Taylor has had the opportunity to present his argument to a larger number of Americans by the presence of his article in such a publication and has stated his premise concisely and accurately. He advocates not only competent English translations of foreign libretti but modernization of the traditional interpretation of rôles and up-to-date scenery and lighting.

Mr. Taylor, more than almost any other musician in the United States, has the ear of the general public. His advocacy of this cause will therefore influence public opinion to aid the tradition-bound beast of opera. It is to be hoped that all of us who love this lyrical quadruped may not be forced to see him put out to pasture for the rest of his life, his working days passed and gone.

—o—

Tonal Values

A whole page advertisement in the New York Times (May 19) inserted by the Philadelphia Evening Bulletin, has a half page picture of an opera auditorium and audience, with Adelina Patti on the stage. The text tells of Patti's successes, based on her drawing power, and sets forth that, "singers—or newspapers—build a reputation through the years by performance. Singers—or newspapers—are rated by their popularity at box office or news-stands. Singers—or newspapers—are judged by how they draw, and not by what they cost. The Philadelphia Bulletin draws the people—more than half a million daily."

Recently the large department store of L. Bamberger & Co., in Newark, N. J., displayed similar newspaper advertising in which Beethoven's fifth symphony was featured and made the basis of comparison with the magnificence and worth of the commercial establishment.

Music is advertised as much as business, when outstanding enterprises like the two in question, utilize the tonal art to point out their own merits. It is a proof that the average American is expected to be acquainted with the musical examples drawn upon for reference. And when the average American has such knowledge, no one need fear for the future of music in this country.

—o—

Avoiding the Axe

The all-too-prevalent tendency on the part of public school boards to reduce materially, or cut out altogether, the appropriations for music study, owing to present economic conditions, has given rise to a militant campaign to mobilize public support for the tonal art in education. The Music Supervisors National Conference, through its Committee on Contacts and Relations, is in the words of the chairman, Osbourne McConathy, "endeavoring to stem the tide of budget pariahs who throughout the country have raised a hue and cry against the so-called 'fads and frills' and called for the return of 'the three R's' in education."

In a recent letter to the editor of the Musical Courier, Mr. McConathy summed up the situation succintly and adequately as follows: "I need not point out to you both the fallacy of the argument back of this attitude and also the tremendous misfortune which would come to us, should such an attitude prevail. I feel that I do not exaggerate the situation when I say that not only would the loss to music as a whole be most unfortunate, but that our whole social structure would suffer deeply, should so short-sighted a policy prevail in our schools."

As an initial step toward mobilizing public opinion against such a move, the committee has issued a public statement containing its plan of action. This is as follows:

1. To issue a call for a meeting to be held next July in Chicago during the week of the National Education Association session. Every organization in the country which might be interested will be asked to send a delegate, representative, or proxy, including organizations educational, recreational, professional, avocational, social, industrial, commercial, etc. Through Secretary J. W. Crabtree, the meeting has been scheduled for two o'clock, Tuesday, July 4, in the Lower Tower Ballroom of the Stevens Hotel, and will be announced in the official N. E. A. program.

2. The purpose of the meeting was to frame a statement, or "platform," declaring that while these times of financial strain and stress must necessarily result in curtailments in educational budgets, such reductions must not be permitted to affect vitally the cultural subjects, especially music. We may have to suffer materially, but spiritually we must "carry on," both for the sake of present times and for the days of larger leisure which lie ahead.

3. Each organization will be asked to issue the "platform" to each of its members with the request that they individually subscribe to it by sending their signatures to their organization headquarters, where they will be filed.

4. We thus hope to secure several million signatures which will: (a) Constitute a great body of organized public opinion opposed to vital curtailments of music in our schools and homes; (b) provide support for music in local situations where attacks on music arise; (c) supply a great mass of publicity on the whole subject of the important place of music in education and in life; and (d) develop organized contacts for present and future activities in behalf of music.

The committee is actively engaged in carrying forward the development of the foregoing project. Several key organizations have been approached for cooperation, and in every case to date such appeals have met with a cordial response and promise of support.

The project of the M. S. N. C. cannot be too highly commended to the attention of all influential musical groups in the United States. This is the time for a united front action against the menace which confronts musical education. In the memorable words of Glenn Frank, "A sword hangs over education throughout the United States. To prevent this sword from sinking to the vitals of the whole enterprise of education, builded of the blood and sacrifice of pioneers, will demand the utmost of statesmanlike cooperation between the leadership of school and the leadership of society."

VARIATIONS

By Leonard Liebling

Arbitration is the order of the day, and if nations can smooth out their differences in that manner, why not also individuals? Especially in the musical profession.

Performers often object to criticism. The matter is eminently suitable for arbitration.

For instance, Pianist gives a recital, and Critic finds it necessary to make some adverse remarks in print. They agree to arbitrate the issues involved, and select a mutual friend as an impartial Judge. The three meet and this is the result:

Pianist—"You said that my playing of the Bach fugue was dry?"

Critic—"I certainly did."

Pianist—"Just what did you mean by that?"

Critic—"Well, it lacked in unction."

Pianist—"You don't expect me to play Bach like Chopin, do you?"

Critic—'Of course not. But Bach had a certain humanity which you did not express."

Pianist—"I am somewhat puzzled as to how any pianist could express humanity in a fugue."

Critic—"There is the great A minor organ Fugue for instance—"

Pianist—"But I didn't play that, I played the G minor Fugue."

Critic—"The modern conception of Bach is that he was not merely a pedant; that even his counterpoint is part of his melodic scheme."

Pianist—"But if I had sentimentalized the fugue, would you not have criticized my lack of classical style and perhaps my instability of rhythm?"

Critic—"There is a happy mean."

Pianist—"I claim that I achieved it."

Critic—"I must politely dissent."

Pianist—"All right, we can come back to that later. Let us proceed with my playing of the Paganini Variations by Brahms. You objected to my 'failure to emphasize the composition as an organic whole.' Just what had you in mind?"

Critic—"To me it seemed that you missed the central idea."

Pianist—"The central idea of any set of Variations is the theme, isn't it "

Critic—"In Brahms, it is the way he keeps the separate elements differentiated and yet moulds them into a complete whole."

Pianist—"My conception is that only the theme knits the Variations together; in every other respect, each one has its own character, atmosphere, and treatment. That is why they are called Variations. You are probably thinking of a Suite."

Critic (stiffly)—"Pardon me, but I am well aware of the difference between Variations and a Suite."

Pianist—"I did not mean to offend you. Excuse me. You know, of course, that Paganini himself wrote some Variations on the same theme which Brahms utilized for his work?

Critic—"Certainly."

Pianist—"Did Paganini follow your notion of welding his Variations into a single-idea organism?"

Critic—"Paganini is not Brahms."

Pianist (drily)—"I have always suspected as much. But we do not seem to come to any understanding. We shall abandon Brahms for the moment. Your review accused me of interpreting Beethoven without individuality. Did you mean Beethoven's individuality or mine?"

Critic—"Both."

Pianist—"I couldn't very well play with two individualities. Anyway, you flatter me by assuming that my individuality could be identical with that of Beethoven."

Critic—"I meant that you gave a conventional performance."

Pianist—"Can one be original in Beethoven? It appears to me that the style of interpreting his sonatas has been thoroughly established. If I were to superimpose my ideas upon those of Beethoven, you might call me impudent, and even sacreligious."

Critic—"Hofmann has individuality when he plays Beethoven."

Pianist—"You surely would not wish me to ape Hofmann? As a matter of fact, I model my Beethoven interpretations rather upon those of Von Bülow, one of whose pupils was my teacher. Do you consider Von Bülow a good example to follow?"

Critic—"We seem to be wandering in our discussion. When I questioned your individuality I was not suggesting that you should do violence to the spirit of Beethoven."

Pianist—"Ah, there we have it. 'The spirit of Beethoven.' What is the spirit of Beethoven? To you it is one thing; to me it is another. Beethoven's genius was universal; everyone can get something from Beethoven's music, but we do not all get the same thing."

Critic—"Naturally, not. That is why Chopin, to cite an opposite case, is—"

Pianist—"You didn't care for my Chopin delivery either. You said that I permitted myself an excess of feeling which led to undue exaggeration. When, pray, am I to feel excessively, if not in Chopin?"

Critic—"Feeling on the piano must be controlled within artistic bounds."

Pianist—"But you chided me for controlling it when I played Bach."

Critic—"Bach belonged to a less romantic period than Chopin."

Pianist—"How does one express romanticism except through warm feeling?"

Critic—"I do not object to warm feeling but it must have formal beauty as well."

Pianist—"Can you tell the exact point of departure at which warm feeling begins to lose its aspect of formal beauty?"

Critic—"Approximately."

Pianist—"And yet you wrote that my Debussy interpretations were too reticent, and subversive of spontaneous beauty."

Critic—"No one plays every composer well."

Pianist—"According to you, I play no composer well. Your view about my Strauss-Godowsky waltz was that its technical presentation partook of hard glitter, devoid of brilliancy. Should I have used 'soft glitter' instead?"

Critic—"You quibble, my friend."

Pianist—"And you scribble, if you can't defend your views. Who ever heard of glitter without brilliancy?"

Critic—"If you would look in the dictionary—"

Pianist—"I think that's where you look, instead of listening to the performances you criticize."

Critic—"You are insulting."

Pianist—"You insult me in print and hold me up to ridicule beside."

Critic—"We are getting nowhere with our arbitration. Let us leave it to the Judge."

Pianist—"That suits me."

Critic (to Judge)—"Am I right?"

Pianist (to Judge)—"Is he wrong?"

Judge (waking up)—"Eh?"

⁂ ⁂ ⁂

The young man with the long hair and hungry look submitted a symphony for the publisher's consideration. The latter told him to return in a week for an answer.

"Well," asked the music merchant seven days later, "how does $500 strike you?"

"Well—er—really," stammered the composer, "I am overwhelmed—that is more than I—er—"

"That's the best I can do," snapped the publisher; "I couldn't think of publishing a symphony for less. Have you the cash with you?"

⁂ ⁂ ⁂

Vienna, May 27, 1933.

Dear Variations:

After one hour and a half of intermissionless standing, after the audience thanked Mr. Furtwängler by a reverent silence and was gliding noiselessly out of the hall, the little long-haired, spectacled gentleman, who in his absentmindedness had been standing on my toes, following the score, and using my ear for a strap the whole time, asked me confidentially,

"Young man, may I see your ticket?"

"Sir," said I with consternation, "even if you are Dr. Dollfuss in person, you can't do a thing now. As a matter of fact, tickets have been a thing of the past for the last three weeks, I couldn't even get in on my correspondent's card, although a contributor to the Greatest Musical Weekly, and as a revenge, I got in by bribery and corruption."

"It isn't that," muttered the absentminded one, "it isn't that. I was just wondering whether this was a misprint."

Thereupon rocking his head incredulously, he showed me his green ticket with the following:

Brahms Centennial Festivities
Wednesday, May 17th, 1933, 8 p.m.
A German Requiem Standing place No. 249
Price 2 Schillings, including amusement tax.

Yours for louder and funnier Requiems,
ANATOL RAPOPORT.

⁂ ⁂ ⁂

Overheard from an intelligent opera soprano of a certain age: "When I was young I looked the role of Juliet, but couldn't sing it. Now I can sing it, but don't look it."

⁂ ⁂ ⁂

Indefatigable Alberto Jonás, that all-wise Mahatma of the piano, whispered a secret to me the other day, but alas! he added: "This is strictly *entre nous*." I can say, however, that a new publication will come from his pen ere long, and you keyboard toilers are sure to look upon it as a great easement of your labors. Jonás' monumental Master Course (in four volumes) made it appear that he had spoken his last word on the subject of piano technic, but he says: "I have recently discovered so many new ways, means, and possibilities, that my other exhaustive writings seem to me like a Prelude, now that I am ready to create the Coda."

⁂ ⁂ ⁂

Authors' opinions of themselves, when they speak truthfully, always make interesting reading. A few weeks ago this department reviewed a musical novel called Kettle, by Gustav Eckstein. The book engaged my fancy sufficiently to induce me to try to find out something about the personality of the writer. He gives this account of himself: "Now I am middle-aged, though policemen, toll-collectors, porters, and newsboys are apt to call me 'boy.' An artist, a friend, says I am not much to look at. And last week an old and famous orchestral conductor at the end of an interview said, 'You know, young man, it wouldn't hurt you now and then to go for a walk.' . . . I am an authority on the cockroach. I know considerable about the Japanese. I play Beethoven constantly and abominably. I am a doctor. You can find me in my laboratory from ten any morning till two the next, and every Sunday, and every holiday, and not especially because I am working—in fact, I hardly know why. I have extracted teeth. Across the street is the hospital and I have seen people die. I have delivered a baby. Once I gave a serious lecture to a hall full of lunatics. I know professors."

⁂ ⁂ ⁂

Ames, Ia.

Dear Variations:

This may interest you: In my serial, I Smite My Blooming Lyre (now running in the Musical Courier) I expressed the feeling of fear that I might become as some of the human wrecks of musicians I had seen playing with little German bands and wondered how they got that way. I was reading a story (Irgendein Mensch) by Paul Busson today and ran across this passage, which I translate freely:

"How does it happen?" He fingered a button on his coat, and blew some dust from his sleeve . . . and lolled lazily in the big grandfather chair, his fiddle on his knees. "Yes, how does it happen? Some are weak, some strong. The weak ones soon succumb—a woman perhaps, a passion for gambling, or drink. Whatever the cause, the effect is the same. And after that, the end comes quickly. From the concert hall to restaurant fiddling; from there to the dive; and finally—when the last, inferior violin has been transformed into liquor—to those institutions in which human wrecks are totally destroyed."

Sincerely yours,
OSCAR H. HAWLEY.

⁂ ⁂ ⁂

New York recently had an exhibition of the love letters of famous persons of the past. The Wagner-Hanslick correspondence was conspicuous by its absence.

⁂ ⁂ ⁂

Et tu, Albion? . . . . Well, at any rate, this is from the Evesham (England) Journal: "Stratford contained the domicile and tomb of Shakespeare, the supreme poet and greatest interpreter of human life. But it now had another distinction; it now contained the head office of a well-known insurance company of which other centers could not boast. (Applause)."

⁂ ⁂ ⁂

No, Pepperminta, African folk tunes are not to be played on the black keys only.

⁂ ⁂ ⁂

Just before boarding the Conte di Savoia for Europe, I felt a great sinking of the heart, for I knew I would spend my vacation missing these matters:

Being asked about the musical prospects for 1933-34.

Seeing Simon Snooper slink furtively in and out of the office.

Listening to the pleas of musical jobseekers.

Hearing that there is an opera crisis.

Wondering at the anti-depressional cheeriness of the Misses Vila, Tirindelli, Nylen, Scallon, Stoltzfus and O'Connor; and of the Messrs. Johnson, Riesberg, Riker, Bauer, Knerr and Heilman.

Earnest tonal endeavors floating from the open studio windows of Steinway Hall.

Encountering the ceaseless musical procession along West Fifty-seventh Street.

Stadium and Goldman concerts.

Radio announcers and their advertising blurbs.

Arguing with musical modernists.

Being told that there are no more great composers; that American music is neglected; and that the supply of performers and teachers exceeds the demand.

Closing my desk in the evening.

Opening creditors' reminders in the morning.

From Our Readers

On Ensemble Playing

New York, June 17, 1933.

To the Musical Courier:

About two years ago ensemble piano playing became epidemic in New York. As long as ten years ago Guy Maier and Lee Pattison made their triumphant tour visiting most of the big towns in these states. Mr. and Mrs. Edwin Hughes followed, and later Mr. and Mrs. Josef Lhevinne. One of Mr. Damrosch's concerts in Madison Square Garden, for the benefit of the unemployed musicians, featured a Bach concerto played by six eminent pianists on as many pianos. During the last two seasons piano pairs have appeared from various quarters of the musical world.

Naturally, advanced students and amateurs have been stirred by the general desire to play ensemble. Composers of more or less ability have ministered to the growing interest with two-piano arrangements, and of course there is, and has been all along, a considerable literature for two pianos ready to hand.

It was to be expected by those who have any knowledge of the New York Music Week Association that it should add this new interest to the scope of their contests, and it was to be expected that student pianists of the requisite technical and musical ability should enter this new kind of contest—in ensemble piano playing. Two of my own students, Milton Schwartz (age eighteen) and Euro Testi (age twenty) entered the contest in the so-called open class (open to advanced players without reference to age or length of study). Their offering was Saint-Saëns' Variations on a Theme from Beethoven (sonata op. 31, No. 3), written for two pianos. They were awarded first honors by a committee of five headed by Albert von Doenhoff and including the pianist Aurelio Giorni of the Elshuco Trio. A close second was the piano team, Frank Bennett and David Smith, of Long Island City, N. Y. They played Variations for two pianos by Brahms on a theme from Haydn. This contest took place in Steinway Hall, New York, June 3. I am moved to call attention to it at this time by the fact that no report from the association office has appeared in the city press.

Yours truly,

W. L. Calhoun.

Side Lights of the Minneapolis Biennial

To the Musical Courier:

The New York Delegation, including three Young Artist Winners, entrained from the Grand Central Station on May 19, in their own car, en route to the Biennial of the National Federation of Music Clubs with high anticipation.

Some of this anticipation was fully justified and some of it met with disappointment. Great credit must be given to the newly elected president—also chairman in chief of the Biennial Program, Mrs. John Alexander Jardine, and her local committees for their splendid arrangement of the mammoth program.

Minnesota seems unusually rich in *a capella* choirs, but we question the wisdom of so many of them appearing during one, all too short week, especially in the business sessions, interfering greatly with the concentration necessary to the successful accomplishment of future planning for Federation activities.

Conferences, where north, south, east and west should be able to get together for mutual benefit were crowded into inadequate time at inconvenient hours, so that many delegates from all sections voiced great disappointment that this all too rare opportunity for planning state and district work should receive so little recognition in the matter of time.

In the matter of the election of National Board Members, we saw large and active states denuded of representation which was accorded in totally unequal measure to smaller states for obvious reasons, entitled to it neither by size or activity.

In the election of officers, we observed for the first time in the history of the organization, a popular and capable retiring president elected as first vice-president, chairman of publicity and editor of the Music Clubs Magazine and most of the other officers merely shifted to other positions, retaining the control of a supposedly National body almost entirely in the middle west. Is it possible that among our 400,000 members there is no new blood worthy of recognition in the list of officers?

New York was especially pleased by the winning, in the finals, of three of its own young artists: Marion Janet Clayton, organist of Brooklyn, Byrd Elyot, violinist and Edward Austin Kane, tenor, both of New York City.

We hopefully attended all business sessions, seeking for a definite objective in which all states might participate, for the advancement of music and a declaration of policy, both of which were conspicuous by their absence.

Perhaps the nearest thing to a policy was a somewhat expurgated resolution, pertaining to Dr. Erskine's idea of a tax on foreign artists, which aroused considerable controversy.

We sympathized heartily with some of the newer state presidents who wondered what it was all about; for while we had a good time, we also wondered just why we spent time, energy and money attending an event so thoroughly enjoyable, musically and socially but so lamentably sterile in planning and actual achievement.

As a national organization—just where are we going—and why?

Etta Hamilton Morris,
President of the N. Y. Federation of Music Clubs.

(*Continued on page* 18)

Angell Concludes Active Season

When Ralph Angell returned from Texas on May 9, he closed an active season which opened in New York on October 22.

For the fourth consecutive year he was accompanist for Felix Salmond, English cellist. A glance over his season with Mr. Salmond reveals the fact that, in addition to the usual repertoire, eight important sonatas for cello and piano were played. Nearly all of these works were each given several performances. The list comprised the following: Brahms F major, op. 99 and E minor, op. 38; Beethoven G minor, op. 5, No. 2, A major, op. 68, and D major, op. 103, No. 2; César Franck, Hure F sharp minor and Handel G minor.

Two concerts occurred on January 17, when Mr. Angell coöperated with Mr. Salmond in a performance of the Brahms F major sonata at a chamber music concert of the Cleveland String Quartet at Severance Hall, Cleveland, O., and on January 16 when a sonata recital was given for the Buffalo (N. Y.) Symphony Society.

As in former years, Mr. Angell was again accompanist for Francis Macmillen and Hans Kindler. Conspicuous among these engagements was one with Mr. Macmillen at Palm Beach, Fla., where the violinist appeared under the auspices of the Society of Fine Arts, and one in Washington, D. C., with Dr. Kindler, conductor of the National Symphony Orchestra, who gave on January 25 a program of cello music at Mrs. Lawrence Townsend's Sixty-seventh Musical Morning at the Mayflower Hotel.

"So you're a conductor? Erie or Lackawanna?"

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JUNE

June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

OBITUARY

Egon Pollak

Prague.—Egon Pollak, formerly connected with the Chicago Civic Opera Company, was stricken with paralysis of the heart while conducting the first act of Beethoven's Fidelio at the Deutches Theater here on June 14. He died an hour later. Mr. Pollak was a native of this city. He studied here at the Conservatory under K. Knittl and began his career as chorusmaster at the Landestheater. In 1905 he became first Kapellmeister at the Bremen Opera House. He also conducted at Leipsic and Frankfort, at Covent Garden in London and at the Theatre des Champs-Elysées in Paris. The Wagner performances of the Chicago Civic Opera were under his baton from 1915 until 1917 and he returned to the middle western city in 1930 for the first season of the new Civic Oepra House. He was fifty-four years old at the time of his death. He was considered in German music circles as one of the foremost interpreters of Richard Strauss. C.

Cantor Josef Rosenblatt

Jerusalem.—Josef Rosenblatt, American cantor, died on June 19 while on a visit here. Cantor Rosenblatt, who had just completed a film in which he was featured for the American-Palestine Fox Film Corporation, had given several concerts for the benefit of Russian Jewry while he was in Palestine. He was fifty-one years old.

Cantor Rosenblatt was born in Biala-Cierkew, Russia. When he was nine his family was expelled from Russia at twenty-four hours' notice, and the father brought them to Austria, where little Josef began his singing career. He was known all over the continent by the time he was twelve. When he came to the United States some years later he was made cantor of the First Hungarian Congregation of Ohab Zadek, New York. However, in 1922, owing to the failure of an undertaking he had backed, he found himself $150,000 in debt. Resigning his position he went on the concert stage to earn money to liquidate his obligations, a goal which was almost reached at last reports. Cantor Rosenblatt was the composer of more than 400 musical works. He was so well known that letters from Europe addressed to "Yossele Rosenblatt" reached him without delay. J.

Albert Ross Parsons

Mount Kisco, N. Y.—Albert Ross Parsons, authority on piano pedagogy and a composer, organist, author, poet and scientist, died here on June 14 at the age of eighty-five. Mr. Parsons was born in Sandusky, O. He did not attend school after the age of twelve, obtaining his first position as organist at that time. Following a few years in New York, he went to Germany to study music, where he knew Richard Wagner and was a pupil of Moscheles, Reinecke, Wenzel, Papperitz, Richter, Paul, Tausig, Kullak, Weitzmann and Wuerst. In New York he studied with F. L. Ritter. On his return from Europe he served as organist at the Holy Trinity and the Fifth Avenue Presbyterian Churches, New York. He was identified with the faculty of the Metropolitan College of Music and head of the American College of Musicians and held the office of president of the Music Teachers National Association. His compositions included songs, vocal quartets and instrumental music and he wrote treatises on pedagogy and other musical subjects. His versatile mind enabled him to attain eminence in many fields and he was an accomplished linguist. Surviving are two daughters and two sons. His wife, the former Alice Van Ness, died about two years ago.

Mathilde Cottrelly

Tuckerton, N. J.—Mathilde Cottrelly, identified with the stage for sixty-six years as actress, light opera singer and manager, died at her home here on June 15. Mme. Cottrelly was born Mathilde Meyer of Hamburg, Germany. Her father was conductor of the Hamburg Opera and her mother's family was also connected with the opera. She went on the stage in Germany at the age of eight and at fourteen was playing leading rôles. After her marriage to George Cottrelly, an English acrobat, she became a circus rider. After his death, she returned to the stage and in 1875 came to New York, where she first appeared in light opera.

In this country she acted and sang for audiences in Philadelphia, San Francisco and St. Louis as well as New York. She became a partner in the McCaull Opera Company, in which she was associated with Lillian Russell, Chauncey Olcott and others. She was especially acclaimed in character parts. Her last public appearance was in 1926, although she played in private productions of the Troupers, a group in Hollywood. No close relatives survive. Her second husband, Thomas J. Wilson, died about ten years ago.

Stoddard King

Spokane, Wash.—Stoddard King, newspaper columnist, humorist and author of the lyric of There's a Long, Long Trail, one of the most successful songs of World War days, died here on June 13. Yale University awarded the song the Francis Joseph Vernon prize in 1918 as the best poem expressive of Yale ideals, life and associations. The award of $100 was divided between Mr. King and Alonzo Elliott, who wrote the music. More than 1,000,000 copies of the song were sold in this country and many more abroad and the authors derived some $100,000 in joint royalties. V.

Samuel Furedi

Samuel Furedi, concert cellist and teacher and a pupil of David Popper, died on June 16 in New York. Mr. Furedi, who was sixty-one, was a native of Debrecen, Hungary. He was professor of the cello at Debrecen Conservatory and before the war achieved a reputation as a concert artist in Paris, Vienna, Berlin and other European centers. He came to the United States twelve years ago and had studios in New York and Los Angeles. A number of his pupils have won scholarships at the Eastman School of Music. Mr. Furedi recently had been living in Passaic, N. J. He leaves a widow, Mrs. Paula Furedi, three children and a brother.

Theodore J. Vincentz

Newark, N. J.—Theodore J. Vincentz, who had conducted his own band in many cities of the East, died here on June 16 at the age of seventy-five. Mr. Vincentz was a native of this city. He took up music at an early age, and was heard with his band, which bore his name, in Asbury Park, Philadelphia, Atlantic City and other cities. He made the first cylindrical band record for Thomas A. Edison. Surviving is a daughter, Mrs. Edgar Trautfetter. V.

Mrs. Warren E. Thomas

Portland, Ore.—Mrs. Warren E. Thomas, outstanding leader in local musical circles, died here on June 14, at the age of sixty-five. She was Portland's vice-president of Pro Musica, ex-president of the MacDowell Club, vice-president of the National Federation of Music Clubs, and music critic of the Portland Spectator. Mrs. Thomas is survived by her husband, a prominent local attorney, and by her daughter, Mrs. Howard Barlow, of New York City, J. R. O.

Miscellaneous Concerts and Musicales

Roeder Pupils in Recital at Town Hall

Piano pupils of Carl M. Roeder were heard in recital at Town Hall, New York, on June 12. The allegro of Mozart's concerto in D minor had first place on the program, played by fourteen-year-old Neura Grunes with graceful, poetic facility and charm of style. Doris Frerichs was at the second piano.

Haru Murai, a young Japanese girl, displayed clarity of touch and brilliancy in Andante Spinato and Polonaise of Chopin. Mary Siegall, in the allegro of Beethoven's concerto in C minor, with Edith Schiller at the second piano, showed technical dexterity and crisp and colorful execution. Joan Newstead (fifteen years old) has outstanding pianistic potentialities, as evidenced in her exposition of The Lark (Glinka-Balakireff) and Chopin's Scherzo in B flat minor.

The pinnacle point of the program was reached in Miss Frerichs' performance of the allegro affettuoso from the Schumann concerto in A minor. Naturally endowed with musical conception of unusual depth and quality and possessing a technic of unusual scope, Miss Frerichs gave a notable interpretation of the music. Therese Obermeier took the second piano part.

Katherine Braun exhibited her flair for the moderns in Debussy's Poissons d'or and Toccata (Ravel), playing with spirit and scintillant tone. Miss Obermeier (Miss Braun at the second piano) offered Franck's Symphonic Variations, with fine command of contrasts, displaying intellect and profound musicianship. Miss Schiller, gold medal winner in the open class of New York's Music Week, and a graduate with highest honors from the Institute of Musical Art, was heard in the Chopin Ballade in F. Her tone is glowing and malleable and she has fine mood and dramatic intensity.

Otto Schlaff and Robert Riotte, two-piano team, were applauded for their impeccable ensemble, complete accord and unified tone in Fêtes (Debussy-Ravel) and Tarentelle (Rachmaninoff). Their interpretations were vital and full of zest. The hall was thronged with appreciative listeners who accorded all the participants warm plaudits. S.

* * *

Program by La Forge-Berúmen Artist Students

A concert under the direction of Frank La Forge and Ernesto Berúmen was given at the New York Hospital Auditorium, New York on June 15. The artist students of these pedagogues were heard by a large and enthusiastic audience. The program opened with Voce di donna from Gioconda, sung by Elizabeth Andres, contralto, with Jerry Mirate at the piano. Miss Andres has a colorful voice and sings with artistry. Mr. Mirate gave good support at the piano, and followed with a group of soli, revealing a brilliant technic and understanding of musical text.

Arturo d'Amico, baritone, next sang the aria from La Favorita with a voice of large proportions and unusual richness. Kenneth Yost provided effective accompaniment at the piano. Estelle Hoffman, soprano, sang miscellaneous numbers, employing her excellent voice with intelligence and depth of feeling. Mr. Mirate played a second group and again gave evidence of his pianistic gifts. Julian Marshall, tenor, then sang old English numbers, with Helen Crenshaw giving him sympathetic accompaniments. Mr. Marshall's voice is of real tenor quality, and his tone shading is varied and appropriate. Miss Andres concluded with compositions of her teacher, Mr. La Forge. She was obliged to add encores as were also the other young artists. L.

* * *

Henry Holden Huss' First Master Class

Henry Holden Huss held his first master class for teachers and advanced students at his Steinway Hall, New York, studio on June 15. The pieces discussed and illustrated were the Bach-Saint Saëns Bourree in B minor and Bach's C minor Prelude and Fugue (first book, Well-Tempered Clavichord); Beethoven's Sonata Pathetique, first movement; Chopin's A flat Ballade; Grieg's Butterfly, and Huss' Lake Como by Moonlight. These were pieces selected from the list submitted by class members.

Mr. Huss first played each number and then discussed it from the intellectual, emotional and technical angles. The need for a truly musical interpretation of Bach was especially stressed, Mr. Huss demonstrating in masterly fashion that delicate *rubato* was necessary in various instances in order that Bach's poetic conception should be clearly revealed. He maintained that the old, falsely termed "classical" style of mechanically and metronomically grinding out Bach, was one of the things that had worked to prevent the wider understanding of Bach. Mr. Huss' romantic and deeply felt interpretations of the Beethoven sonata and the Chopin ballade were keenly appreciated by the large and enthusiastic class of teachers and students. Points in modern pedalling, phrasing and fingering were also demonstrated. T.

* * *

Marion Luyster De Voe's Pupils Heard

The students of Marion Luyster De Voe of New York were heard in their annual recital at her Metropolitan Opera House studio on June 10. Those participating were Bessie Feigin, soprano, who sang In Springtime (A. Fesca) and Lithuanian Song (Chopin); George Schottler, baritone, who offered Tomasso Rotundo, the Basso Profundo (O'Hara); Miss Fredricks, who sang My Lover Is a Fisherman (Lily Strickland); Emily Harberg, soprano, Thine Eyes So Blue and Tender (Lassen) and Serenade (Schubert); Helen Dunkell, pianist, Serenata (Moszkowski), Rustle of Spring (Sinding); Marion De Voe, soprano, Ye Merry Birds (Gumbert); José Sprouse, tenor, A Hunter's Song (Mendelssohn), Who Is Sylvia? (Schubert), I Love Life (Mana-Zucca) and Until (Sanderson); Esther Pierce, soprano, Kismet and If Only Love Is There (Grace M. Putnam), In the Luxembourg Gardens (Manning) and Loch Lomond; Thomas Carman, tenor, The Spirit Flower (Campbell-Tipton), If I Gave You a Rose (Granville English), Coming Home (Willeby) and Time, You Old Gypsy Man (Warren); and Ethel Maley Wadsworth, contralto, O Mio Fernando from Donizetti's La Favorita. Miss De Voe was at the piano for the singers. The numbers were received by a large and appreciative audience and the students displayed poise and musical understanding. S.

* * *

Frieda Katz in Recital

William Fairchild Sherman presented his pupil, Frieda Katz, in a piano recital on June 16 at the New York studio of Kate S. Chittenden. Miss Katz played numbers by Barratt, Sibelius, MacDowell, Chopin, Beethoven, Schubert, Chaminade and Godard. She has an agile technic and ample warmth of tone and imaginative scope. Her choice of music was excellent to set off both the mechanical and expressive phases of her talent. Her audience was warmly applausive. F. W. R.

Bori's Schedule Solidly Booked

Lucrezia Bori can accept no more engagements for the 1933-34 season. Last autumn when the Metropolitan Opera soprano made her first extensive concert tour in some years, her schedule was solidly booked immediately. This season the situation has been duplicated.

Miss Bori, whose contract stipulates that she is not to sing more than twice a week, will fulfill the following engagements next season: October 10, Buffalo, N. Y.; 16, Montreal, Can.; 19, Toronto, Can.; 23, Columbus, O.; 26, Cincinnati, O.; 30, Denver, Colo.; November 3, Claremont; and 7, Los Angeles. After a week of rehearsals she is to appear with the San Francisco Opera Company in Manon, Boheme, and Pagliacci. Before rejoining the Metropolitan Opera at Christmas time she will also sing concerts in Pasadena, Cal., New Orleans, La., Birmingham, Ala., and a musicale in New York City. During the first fortnight of April, following the close of the Metropolitan season, she will be heard in recital on the Philadelphia Forum series and on the Community Concert courses of Bridgeport, Conn., and Providence, R. I.

A number of applications for engagements have had to be refused, either because of routing difficulties or because the tour was already closed. Among the disappointed cities were Akron, O., Dallas, and San Antonio, Tex., and Oakland, Cal. Miss Bori sailed for Europe on June 15.

W. Warren Shaw Writes Song

W. Warren Shaw, vocal teacher of New York and Philadelphia, has composed a calisthenics song entitled Singers Six. The board of education of Philadelphia has adopted it and it is now in use in thirty schools of that city. Dr. Aldings of the health and athletic department of the New York Board of Education, declares the song philosophically sound and endorses it. At his invitation, Mr. Shaw gave a lecture on voice and a demonstration of Singers Six before the teachers of Dr. Aldings' department at Hunter College on June 2.

Advanced Pupils of Frederick E. Hahn in Recital

PHILADELPHIA.—A violin recital by advanced pupils of Frederick E. Hahn was given at the Zeckwer-Hahn Philadelphia Musical Academy on May 29. Accompanists were Marian Perry, Mary Shope and Mary Worley. The program held numbers by Bach, Vieuxtemps, Sarasate, Saint-Saëns, Bloch, Milhaud, Hubay, Dvorák-Kreisler and others, and the soloists were Gilbert Wise, Rose Dwyer, Myron Kreczkowsky, Albert Sadauskus, Helen Neff Penney, Ruth Rappe, Mary Raho, Rose Kravis, Robert Pearlman, Julius Künstler and Anton Ponyetzky, Jr.

The evening was an enjoyable one, made so by the excellent and musicianly playing of the students. Individual talent was well exemplified by the music assigned each player. The technical principles of the art seem thoroughly assimilated by Mr. Hahn's pupils, and there was in their playing a genuine pleasure in the music interpreted. A large attendance marked the occasion, and there was much applause. L.

Barbara Blatherwick to Tour United States and Canada

Barbara Blatherwick, American coloratura soprano, is now booking for 1933-34 in concert throughout the United States and Canada. Her programs include little known songs by Chopin and seldom sung arias, as well as the more usual items of repertoire. She has given several new York recitals.

Ralph Leopold Leaves for Cape Cod

Ralph Leopold, pianist, pedagogue, and author of Wagner transcriptions, left New York on June 18. Mr. Leopold will spend some time in Craigville, Cape Cod, Mass. The latter part of July he plans to go to Cleveland to be with his sister and brother-in-law, Mr. and Mrs. Newton D. Baker, for the remainder of the summer.

SS. Conte di Savoia Carries Bori and Liebling

Lucrezia Bori, soprano of the Metropolitan Opera Company, and Leonard Liebling, editor of the Musical Courier, were among the passengers sailing for Europe on the SS. Conte di Savoia, June 15. The vessel carried 1,603 passengers, said to be the largest number to sail so far from New York on a transatlantic liner this year.

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COLORADO
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Toledo: Florence Jackson, Toledo Times

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Pittsburgh: Ralph Lewando, 121 Elysian Ave.

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Providence: Blanche N. Davis, 8 Hamilton St.

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Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

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Richmond: John George Harris, 504 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

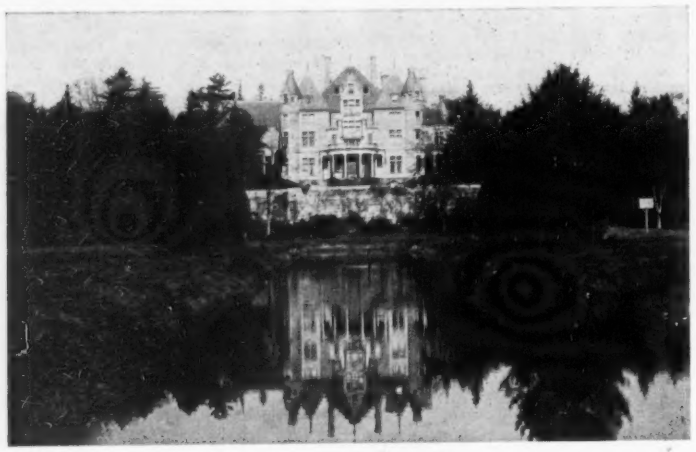
WISCONSIN
Milwaukee: Justin McCarthy, 813 East Wells Street.

**See first editorial page for list of other representatives.*

Carl Roeder to Hold Summer Music School at Great Barrington

Carl M. Roeder is offering his usual course in music, July 3 to August 12, at the summer Recreation Session of Barrington School in the Berkshires, Great Barrington, Mass. He is head of the music department at Barrington School.

Summer students at Barrington have many recreation facilities available. Music pupils have free access to the Barrington playing field, tennis courts and golf course and are accorded bathing privileges. The recreation group may be enrolled as music pupils and attend the concerts and recitals in Assembly Hall. These include weekly programs by students and visiting artists. The summer chamber music concerts of the South Mountain Quartet and Elshuco Trio are held at Pittsfield, Mass., a short distance from Great Barrington, in a music centre famous as the former home of the Pittsfield Festivals.



BARRINGTON SCHOOL,
Great Barrington, Mass., where Carl M. Roeder will hold his annual summer school.

Mr. Roeder's training encompasses intensive study of technic, interpretation, repertoire and pedagogical problems. In New York, this teacher is a faculty member at the Institute of Musical Art of the Juilliard School. He is one of the prominent and established piano pedagogues in the city, and, in addition to his activities at the institute, maintains a private studio in Carnegie Hall.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music held its annual commencement exercises on June 15, at Samuel Mather House. Dr. W. E. Wickenden, president of Case School of Applied Science, gave the address, followed by a program of the graduates. Elaine Canalos, Mary Williams, Sylvia Davis, Lionel Nawak, Lawrence Stevens, Emanuel Rosenberg and Homer Schmitt received Bachelor of Music degrees. Miss Williams and Ethel de Gomez received artist diplomas and the latter a teacher's certificate. Bachelor of Science degrees were granted by Western Reserve University to Leah Jaffe, Ralph Ktaz, Frances Koma, Mary Louise Maier, Arthur Newman, William Stein Newman, Blanche Steinhauer, Mabel Swartz and Russell Switzer, who have completed the public school music course which is given jointly by Western Reserve University and the Cleveland Institute of Music.

The closing children's recital at the institute was given over to a presentation of folk tunes of all countries. The junior orchestra, under the direction of Edward Buck, played German and American folk tunes and the children's singing classes, under the direction of Anne Maud Shamel, sang original songs written by children of the junior theory department.

The Cleveland Institute of Music Symphony Orchestra (Maurice Hewitt, conductor), broadcast a concert on June 2 over a national network. Ruth Freeman, winner of the flute scholarship, and Muriel Dunlap, harpist, were soloists in L'Arlesienne suite of Bizet. Mozart's Das Kleine Nachtmusik and the Coriolanus overture of Beethoven were played. This was the closing radio orchestral program until next season.

Mary Williams appeared for the second time as soloist with the Cleveland Symphony Orchestra, in June, her second appearance in their summer concerts.

Beryl Rubinstein, director of The Cleveland Institute, will be the honor guest and give a piano recital at the State Teachers' Institute of the University of Georgia, Athens, on July 13. Mr. Rubinstein continues his duties as director of the institute for the summer session from June 19 to July 29.

Victor de Gomez and his wife and daughter, Ethel, who received an artist diploma this month from the Cleveland Institute, will motor to Camden, Me., to spend the summer with friends, joining Felix Salmond, English cellist.

Macel Salzinger, head of the voice department, sails in June for Europe, to attend music festivals in Salzburg and Vienna, and make a concert tour of Roumania and Poland. Gladys Wells, teacher of Dalcroze Eurythmics, will teach a summer session at the Playhouse-in-the-Hills at Cummington, Vt., and later attend the English Folk Dancing Society Summer School in Massachusetts.

Eleanor Frampton, head of the department of modern dance, presented a group of her students at a garden party and ball at the home of Mary Newberry on June 21, under the auspices of the Anti-Tuberculosis League.

Newark Symphony Orchestra Opens Outdoor Music Series

Hall Johnson Choir Assists Ensemble in Initial Concert Under Baton of Robert M. Crawford—5,000 Hear Program in School Stadium

NEWARK, N. J.—An audience of 5,000 assembled in the City Schools Stadium on June 14 to hear the concert of the Symphony Orchestra of Newark (Robert M. Crawford, conductor), assisted by the Hall Johnson Negro Choir. This was the first of four concerts which the orchestra is giving.

Instrumental numbers were the overture to Il Guarany, an opera by the Brazilian composer Antonio Gomez; Schubert's Unfinished Symphony and Tschaikowsky's Nutcracker suite. This was Mr. Crawford's first appearance in the open-air concerts here, and he acquitted himself with distinction, commanding a well-unified and pliant tone from the orchestra and an excellent balance of parts. He displayed musicianly discernment and taste as well as warmth and imagination in his interpretations. The applause was so insistent that encores were given.

CHORUS ACCLAIMED IN PROGRAM OF SPIRITUALS

The Choir sang Ezekiel Saw de Wheel, Water Boy, City Called Heaven, Little Black Train and other spirituals; also songs, including Old Black Joe, Carry Me Back to Old Virginny and the St. James Infirmary Blues. This body fully deserves the position of eminence which they have acquired as interpreters of the music of their race. In harmonization, delivery and choice of program matter, there is no thinning of the rich Negro idiom by the introduction of conventionality or the intrusion of self-consciousness. Season after season, their singing has maintained its racial characteristics and flavor, as well as its tonal and dynamic virtues. The audience applauded stormily after each of their offerings. D.

I SEE THAT

Gigli has gone to Buenos Aires for the Colon Opera season. At its close he returns to Europe.

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Nora Fauchald is booked for an early fall appearance for the Woman's Club at Gardner, Mass.

* * *

Paul Althouse has been engaged to appear as soloist at the Lewisohn Stadium, New York, this summer in two performances of the Beethoven ninth symphony to be given on July 6 and 7. The Metropolitan Opera tenor recently sang a performance of The Dream of Gerontius with the Handel and Haydn Society.

* * *

Howard Hanson, American composer and director of the Eastman School of Music, Rochester, N. Y., was heard over the NBC-WJZ network on June 20, when he spoke on Music as a Recreation. The broadcast was under the auspices of the Chautauqua Institute.

* * *

Lee Pattison, pianist, sails on the S.S. Vulcania June 28, taking four students with him. They will spend the major part of the summer at Salzburg.

* * *

Julia Peters will sing the Pace mio dio aria from Forza del Destino with the Manhattan Symphony Orchestra at Westport, Conn., June 25. Under the direction of Chalmers Clifton, the orchestra will play numbers by Weber, Mendelssohn, Wagner, Tschaikowsky, Johann Strauss and Charles Maduro.

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Toscha Seidel, violinist, will be heard again in New England towns next season, including a booking on the Community Concert Course of Nashua, N. H.

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Alma Polhemus, pianist and assistant to Hans Barth, gave a recital in the Salon de Musique of the Barbizon-Plaza, New York, on June 16. Mr. Barth played the orchestral parts on a second piano. The concert was sponsored by the Seymour Musical Center.

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Ada Weigel Powers' new song, Weep Not for the Dead, was sung in twelve cities on May 28 at memorial services. Leon Carson, tenor, presented it in St. Paul's Congregational Church, Nutley, N. J.

* * *

Clarence and Mrs. Dickinson are the editors-in-chief of the new Presbyterian Hymnal. There are 513 hymns in the book.

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The Melody Singers—Helen Oelheim, Margaret Speaks, Willard Amison and John Quine—sang during the Jack Frost hour on June 19. William Stickles was the arranger.

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Another American engagement for the Hart House String Quartet of Toronto next season will be on the Community Concert Course in Scranton, Pa.

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On June 18, Jeannette Vreeland appeared again on the National Opera Concert Hour from WJZ.

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Fred Patton has been engaged by the Cleveland Symphony Orchestra for the part of Kurwenal in ts operatic performances of Tristan und Isolde to be given early next season at Severance Hall.

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Next November the Buffalo (N. Y.) Chromatic Club will present Guiomar Novaes in recital.

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The one-act opera, Legend of the Piper, with music by Eleanor Everest Freer and words by Josephine Preston Peabody, will be given daily during the week of July 16, at the Little Theatre on The Enchanted Island at the Century of Progress Exposition in Chicago.

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Flora Mora is soloist on June 25 at the anniversary concert of the Havana Philharmonic Orchestra, playing the Beethoven Emperor concerto and the Bortkicomiez concerto in B flat.

From Our Readers

(*Continued from page 16*)

A Plea for Hidden Music

Waco, Tex.

To the Musical Courier:

Last September I began a search for thirty-two pieces of music, settings for poems of Robert and Elizabeth Barrett Browning. I secured all but one—and I got 100 more of which I had never heard. Now I have a further list of twenty-five. I am anxious to get in touch with the authors of these or their heirs, or anyone who has copies I can secure. I will be willing to nominate your paper for the Hall of Fame if you locate even one piece. Here is the list:

Bending, Edwin—In a Gondola; The Boy and the Angel.
Bickford—I Find Earth Not Gray but Rosy.
Brugniere—Live in a Love.
Fuller, C. M.—Three Songs.
Gabert, Abel—How Do I Love Thee?
Gordon, Cyril—The Pied Piper.
Greenhill, J.—A Lover's Quarrel (Written for the London Browning Society).
Gracey—Sleep on, Baby, on the Floor.
Harraden, Ethel—The Lost Leader.
Hattersley, F. K.—You'll Love Me Yet; One Way of Love; All June I Bound the Rose in Sheaves; Nay, but You Who Do Not Love Her (All written for the London Browning Society).
Mazials, Theo.—Pippa Passes; Give Her but a Least Excuse.
Matthews, R. H.—The Pied Piper.
Philip, Elizabeth—Inclusions.
White—Earth Fades; In Memoriam.
G. W.—The Moth's Kiss; First.
A Supplication for Love—Old British Hymnal; "If I Stoop—Some Day" from Paracelsus.
Hageman, Richard—Caponsacchi (Tragedy in Arezzo).

Yours truly,
A. J. ARMSTRONG.

Di Pirani Receives Ovation In Berlin

BERLIN.—Eugenio di Pirani, now living here, heard his Scene Veneziane performed in the local Musiker Verein, with Celeste Groenevelt, solo pianist, and Paul Müller conducting. The audience noted the composer's presence and gave him an ovation.

R.

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Studio Notes

BERTA GERSTER-GARDINI

Ann Rosalind Grob, soprano artist pupil of Berta Gerster Gardini, at present located in Chicago, is active as soloist and teaching and directing. Among her recent engagements have been those with Scarlet Masques, a choral organization of which Miss Grob is directress. These included a performance of The Mikado at Ridge Park Auditorium on June 10. Another program by the Scarlet Masques, given for St. Andrew's Parish, listed the final scene from Emperor Jones, sung by Frank White, pupil of Miss Grob. A concert at the Windemere Hotel and at the Roseland Y. M. C. A. and Athletic Club were recent solo appearances of Miss Grob.

Activities of other Gardini pupils include the interpretation of Siegmund by Walter Ebersold, tenor, in a concert given by the Musical Arts Club at Hamilton, O. Verna Carega, mezzo-soprano, is for the third time reëngaged at the Club Flamenco in New York. Miss Carega also has five weekly radio programs. Another pupil, Sara Lee, has been engaged for the entire Asbury Park summer season, following a recent concert there.

DOROTHY GREELEY

At the Pan Hellenic on April 30, a delightful and varied program was given by Dorothy Greeley, contralto, assisted by Elizabeth Peyser at the piano. Miss Greeley possesses a deep and rich voice displayed with taste and musicianship throughout the entire program. The dramatic climaxes in the groups of Italian, German, French and English were easily mastered by Miss Greeley in operatic style. A dignified charm and experienced poise added much to the pleasing manner of projecting the songs. Miss Greeley has sung frequently over the radio, being one of the features of the Musterole hour.

The group of piano soli artistically played by Miss Peyser, showed unusual tone coloring and sympathetic interpretations in contrasting numbers by Dvorák, Maykapar and Sinding. A distinguished audience was present and many encores were given in response to the appreciative applause.

Both Miss Greeley and Miss Peyser are products of the Helen Chase studios. V.

LA FORGE-BERUMEN

The weekly broadcast of the La Forge-Berúmen studios over the Columbia network, on June 15, brought before the microphone, Marie Powers, contralto, David Collins, basso, and Frank La Forge, composer-pianist. Miss Powers, whose voice and art are familiar to radio audiences, gave freely of her gifts in two groups in various languages. Her singing is always enjoyable for tone and excellent conception. Mr. Collins sang the aria from Simon Boccanegra and a group of German and English. He has a voice of depth and richness, which he uses skillfully. Mr. La Forge was at the piano.

Two artist pupils of Frank La Forge have been heard recently in the various operas given at the Hippodrome in New York. Marie Powers, contralto, sang three performances of Aida (Amneris), one of Rigoletto (Maddalena) and other rôles. Arturo d'Amico, baritone, sang the part of Silvio in Pagliacci. L.

FRANCIS ROGERS

Floyd Woodington, baritone, artist pupil of Francis Rogers, gave a song recital at the Y. M. C. A., West Twenty-third Street branch, New York, on June 15. His program consisted of operatic arias and songs by English and Russian composers. A group of four songs by Chadwick, American composer, concluded his offerings. G. Ahlstrand was at the piano.

ALBERTO JONAS

Mercedez Ramirez, young Cuban pianist, pupil of Alberto Jonás of New York, recently appeared in recital in Havana. Miss Ramirez is to be soloist with the Havana Philharmonic Orchestra early in the fall.

LAWRENCE BERGERE

The Lawrence Bergere vocal studio, New York, remains open during the summer, in accordance with the desire of the students. A studio musicale is planned in July. Mrs. Bergere officiates as accompanist.

Philadelphia Music Club Juniors Heard

PHILADELPHIA—The last of a series of concerts recently was given by the Philadelphia Music Club Juniors at the Memorial Church of the Advocate. The orchestra, under the direction of Florence Haenle, gave compositions by Tschaikowsky, Liadow, and Ketelby. The juvenile, intermediate, and junior chorus are under the direction of Laura DeWald Kuhnle. The juveniles offered A Little Bit O'Honey by Carrie Jacobs Bond, and I Love the Old Doll Best, by Jessie Gaynor.

A Playlet, The Rehearsal, by the intermediates was cleverly given, interwoven with songs, dances, and monologues. The juniors' contribution, entitled From a Musical Scrap Book, carried the audience back to the days of The Runaway Girl. Sweethearts, May Time, Song of the Flame, and Going Up, had artistic staging and performance. The soloists were Estelle Keen, Wilma Engelke, Marjorie Berger, Alberta Zeisloft, Agnes Shott, Louise Huch, and Lillian Transeau. The final number, which brought much applause was Tingle-Ingleing from High Jinks and Sympathy from Firefly, with orchestra. The Junior Club has had an active season, this being the eighth concert. C.

Lester Ensemble Faces Sixth Season

For the sixth season, the Lester Ensemble will appear in 1933-34 in concerts and recitals, through the courtesy of the Lester Piano Company, Philadelphia. During the past five seasons this organization has presented a series of recitals free to the public and to the organizations sponsoring the Ensemble's appearances. Individual members of the group are prominent artists who use and endorse the Lester piano. This year's personnel holds Myra Reed, pianist; Josef Wissow, pianist; Diana Irvine, soprano; Frank Oglesby, tenor; Marguerite Barr MacClain, contralto; Benjamin Grobani, baritone; Virginia Snyder, accompanist; Elwood Weiser, baritone, and Mary Miller Mount, accompanist. J. Drew Miller is the director. During 1933-34 the Lester Ensemble will appear before representative clubs, lodges, churches, colleges, schools, civic organizations and other groups.

Else Harthan Arendt's Activities

Some of Else Harthan Arendt's recent activities included her appearance as soloist in Brahms Requiem, at the First Congregational Church of Oak Park, Ill., on April 9; a recital at the University of South Dakota on the morning of May 11 and in the evening a recital at Yankton College, S. D.; April 13, a program at Minot, N. D.; April 21, another at Eureka College; soloist on a program at Curtiss Hall, Chicago, on May 7; May 8, soloist at the music festival at Elgin, Ill.; on May 23, artist with the Chicago Bach Chorus at Orchestra Hall; June 3 and 11, conducting her children's choir at First Congregational Church, Oak Park, in the operetta Little Snow White; June 9, singing the soprano solos in the Elijah with the Apollo Club of La Porte, Ind.; on the morning of June 12 appearing at the Beloit College (Beloit, Wis.), Commencement and in the evening assisting in an all-Wagner program at St. James Methodist Church, Chicago. On June 16, Mme. Arendt directed the Chicago Bach Singers, which she founded, in a recital for a conference of Lutheran ministers of the Middle West.

Martini Receives Columbia Radio Medal

Nino Martini, tenor, and new member of the Metropolitan Opera Company, was presented with the Columbia Radio Medal on June 13. The event took place in the Colonna room of the new Italian liner SS. Conte di Savoia, where many friends and musicians gathered.

The half hour broadcast program included four numbers by the young artist, the aria, O Paradiso from L'Africana, Donaudy's O del Mio Amato Ben, I Hear You Calling Me, and La Donna è Mobile from Rigoletto. He was accompanied by an orchestra directed by Howard Barlow, which also played three orchestral numbers.

Mr. Martini's fresh, smooth and appealing voice is enhanced by a personality of simplicity and charm, as well as sensitive musicianship. He was introduced by Harry Bellows, vice president of the Columbia Broadcasting System, and Paul Althouse, tenor, who this season rejoins the Metropolitan also made a speech, welcoming Mr. Martini to the operatic fold and pointing out that it was significant that he should receive the medal "for distinguished contribution to the radio art," since he is the first artist to step from the microphone to the Metropolitan Opera. M. T.

Cheney Back in America

Winslow Cheney, American concert organist, recently returned to New York after spending a year and a half abroad. Mr. Cheney has resumed his position as organist at the Church of the Neighbor, Brooklyn Heights, N. Y., while making preparation for further concerts in this country.

Mr. Cheney, who has been heard in recital at the Wanamaker Auditorium, New York; the Brooklyn Academy of Music, New York; the Peabody Hall, Baltimore, Md.; the Mormon Tabernacle, Salt Lake City; and at numerous churches; went abroad in December, 1931, to do intensive work in the French capital with Marcel Dupré, French concert organist. During March of this year, Mr. Cheney made several concert appearances in England, including an all-Bach recital on the great organ of the Town Hall, Manchester. On the following evening, he was guest artist with the Manchester Symphony Orchestra, playing the Guilmant Première Symphonie for organ and orchestra and solos taken from the works of Bach. Among other engagements, he was guest artist with the Warrington Musical Society, the oldest choral organization in the world.

Returning to Paris for his début recital there Mr. Cheney played an all-Bach program at the Grande Salle Pleyel. Owing to lack of time before his departure for the States, he was obliged to forego an invitation to play another all-Bach program in London in April.

Ingenius Bentzar Holding Master Class

Ingenius Bentzar, European singer and pedagogue, and vocal advisor of the Royal Opera of Copenhagen, has come to this country to establish a school. After his arrival here, Mr. Bentzar's initial assignment was to prepare Mario Chamlee for his first Wagnerian rôles, those of Lohengrin and Walter in Meistersinger, in which the American tenor appeared this season.

Mr. Chamlee is now presenting his teacher in a master class, June 20 to September 20, at his studio in Wilton, Conn. A class for younger singers is offered in addition to training for opera, concert and radio artists. Mr. Chamlee awarded a scholarship for the master class.

Associated with Mr. Bentzar as head of the operatic coaching department in his school is Rudolph Thomas, pupil of Nikisch, former assistant to Felix Weingartner and for some time conductor at the Royal Opera at Hanover. Mr. Thomas has been director of the opera school at the Cincinnati Conservatory of Music, conducted at Chautauqua in connection with the Juilliard School; has acted as conductor of the New York Opera Comique and is now conductor of the New York Civic Orchestra under the auspices of the State of New York.

Recent Appearances of Samuel Shankman

Recent broadcasts over WPCH included solo appearances by Samuel Shankman, pianist, and joint appearances by Mr. Shankman and Elvira Rosina Geiger. One program was made up of music by Weber, among the numbers being the Invitation to the Dance. Mr. Shankman appeared on June 11 at a private party at the New York home of Mr. Jurrows, when he played several pieces blindfolded. June 13, Mr. Shankman was heard over WHOM in a broadcast from the Hotel President, New York.

Rose Resnick's Activities

Rose Resnick, pupil of Rudolph Gruen, recently played a piano recital at the Battle Hill High School and at the White Plains Counsel of Jewish Women. Last week she gave a private musicale in New York and also played several selections at a dance recital at the New School of Social Research. Besides appearing in various joint recitals, musicales and concerts, Miss Resnick frequently broadcasts over Station WRNY.

Gaudenzi Artist Pupils Heard in Opera

Two artist pupils from the New York studio of Edith Gaudenzi recently were heard with the Puccini Educational Grand Opera Company at City College. These were George Haywood, who sang Turiddu in Cavalleria Rusticana, and Elvira Helal, Nedda in Pagliacci.

BBC Presents Mannheimer

Frank Mannheimer, pianist, opened his London season with a Chopin-Liszt program for the British Broadcasting Corporation on May 3, and was re-engaged by the BBC for a series of five Brahms recitals, given June 5 to 9. He returns to America next year for another extensive tour.

Doris Kenyon Marries

LOS ANGELES.—Doris Kenyon, stage and screen actress and widow of Milton Sills, was married on June 14 to Arthur Hopkins, real estate broker of Syracuse, N. Y. The wedding took place at the bride's home in Brentwood.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

White Spirituals in the Southern Uplands, by George Pullen Jackson.

A devoted, thorough, picturesque, and engrossing 433-page volume, with many photographs, facsimiles, and musical examples.

The author calls attention to the fact that his subject has been previously much neglected in published writings, because even the scholars shied away from our "white" religious folk-songs in the belief that they are organic with "psalmody" or "hymnody," and therefore "not a part of folk-lore at all, not important, or even interesting."

Mr. Jackson's book certainly makes the subject interesting, especially as he adduces much material "which seems to have completely escaped all other collectors and all other diggers into American institutions." He gathered his data from the Southern "Country Singers," at "Singings," and in rare old books of song. The period traversed starts with early New England history, and ranges through other Colonial eras and localities, the Revolutionary days, and later periods. The various musical movements, tendencies, and idioms are traced searchingly and entertainingly. We read about fiddle and harp players; song titles; Biblical ballads, and some about bad men and bad women; camp-meetings; song books; notations and styles; church tunes, and countless other phenomena connected with the fascinating quest of Mr. Jackson.

He has been diligent and painstaking in his search, but does not write like a pedant; as a matter of fact, he views many of his findings with a sense of humor.

I was particularly impressed with the chapter on Experience Songs, "which always began with the traditional 'Come ye all' and went on to explain how the subject of the religious ballads, born in sin, experienced religion, was saved, and become a child of God." For instance, there is the song called Miss Hataway's Experience, who wails:

No greater crimes did I commit
Than thousands do delight in yet;—
That heinous crime, called civil mirth,
God threatens with his dreadful wrath.
I oftentimes to church did go,
My beauty and fine clothes to show. . . .

Then there is the ballad of Wicked Polly who "would go to balls and dance and play, in spite of all her friends could say." The Female Convict seems to be jailed for having borne a babe out of wedlock. Anti-drink songs too, are quoted, the most harrowing being The Drunkard's Burial. It is enlightening, too, to ascertain that the "Dunkers" were not the persons who originally dipped cake or bread into their coffee or tea, but a German Baptist sect that settled in Pennsylvania early in the eighteenth century. They looked upon worldly tunes as "the Devil's music."

Mr. Jackson's book will hold your attention from start to finish, and in it you can learn not only a great deal about his particular subject, but also about the formative periods of the musical history of our land. (Chapel Hill, the University of North Carolina Press.)

SONGS

Forty-five Songs, in two volumes, for voice and piano; by Johann Vesque-von Püttlingen.

This almost forgotten composer, born in Poland (1803) who lived for years in Vienna, and died there at the age of eighty-three, wrote operas (including Turandot and Joan of Arc) and about 300 songs. He studied under Moschels and Sechter, became an accomplished pianist, and in spite of his musical industriousness, went in for a political career, and wound up as an Austrian Councillor of State. He published many of his works under the pseudonym of Hoven, not because, as has been suggested, he considered himself "half a Beethoven," but because Hoven was the name of an estate he owned on the Franco-German border.

Vesque-von Püttlingen's songs follow the style of the best of the earlier German *Lied* composers, and he went to their poetical sources for his own inspirations—Heine, Chamisso, von Eichendorff, Goethe, Grillparzer, Lenau and von Platen.

The forty-five songs in this edition do not entitle Vesque-von Püttlengen to be placed in a class with Schubert, Franz, Schumann, or Loewe, but nevertheless many of the numbers are pleasant music, both for the voice and the piano and all of them reflect sincerity, facile tunefulness, and finished musicianship. It was worth while to make a collection of these songs (some of them hitherto in manuscript) from the pen of a creator gifted, even if not deeply, with that rare quality which the Germans call *Innigkeit*.

Here and there in the two books of pieces, a Lieder singer might be able to find something especially to his liking, as the examples range from gay to grave. (Universal Edition, Vienna; Associated Music Publishers, New York.)

FOR PIANO

Skizzen (Sketches) for piano, op. 60, by Arthur Willner.

Nine short conceits: Folk Dance, Reed-Pipe, Bird-Song, Waltz, Wild Joy, Melody, Impeded Dance, Canzonetta, Out of Step. No harmonic terrors to frighten the timid, but a few mildly up-to-date digressions (chiefly rhythmical) in order to escape the stigma of extreme conservatism. Pleasant music, even if not important, and food for teaching purposes. Most of Willner's "stories" have been done better by other composers. For true "Reed-Pipe" suggestion, see Debussy's Afternoon of a Faun, and even Godard's Pan. For "Bird Song," note Wagner's Siegfried, Grieg's Birds, and Liszt's St. Francis Legend. But perhaps I exaggerate Willner's intentions in realism. (Universal Edition, Vienna; American agents, Associated Music Publishers, Inc., New York.)

Reviewed by R. M. Knerr

For Mixed Voices.

Eighteen Faux-Bourdons and Descants for Well-Known Hymn Tunes, by Alfred Whitehead.

The arranger defines *faux-bourdon* as a four-part harmonization of a hymn tune in which the melody, or *cantus firmus*, is placed in some other part than the soprano, generally the tenor. The *descant* is similar, but with a new part provided for the soprano, and the *cantus firmus* sung in unison by the other parts. Such arrangements are recommended by Dr. Whitehead as a means for raising the standard of music heard in our churches, but he adds the warning that they must be used sparingly. The organist is directed to reinforce the singing by himself playing the *faux-bourdon*. Certainly, the contents of this collection make the listener more keenly aware of unsuspected beauties in familiar hymn settings. The contents include the tunes known as All Saints, Aurelia, Beatitudo, Bedford, Ellers, Eventide, Irby, Moscow, Lasst uns erfreuen, Pange lingua, Regnator orbis, Rockingham, St. Anne, St. James; Veni, veni, Emmanuel; Vexilla regis, Wiltshire, and the familiar Adeste, fidelis. (Carl Fischer, Inc., New York.)

(*Continued on page 22*)

Recent Activities of Mary Frances Wood

Mary Frances Wood, young pianist, artist pupil of Ernesto Berúmen, New York pianist and teacher, played the new Camp Sketches by Frank La Forge at a recent musicale given at the Music Hall of Carl Fischer in New York. On May 25, Miss Wood played the same compositions over the Columbia Broadcasting System. The young pianist appeared on May 7 at the home of Mr. and Mrs. La Forge in Darien, Conn. On this occasion the program was given by Miss Wood and Marian Anderson, contralto. On June 1, Miss Wood played for the Woman's Federation of the Union Congregationalist Church of Richmond Hill, N. Y.

Press Comments

AROLDO LINDI

Aroldo Lindi is appearing with the Chicago Opera Company in its season at the Hippodrome, New York, among his rôles being the tenor leads in Aida, Il Trovatore and La Forza del Destino. The first named of these was billed for the company's initial offering. Following this performance, the New York Herald Tribune said: "Aroldo Lindi, a former member of the Chicago Civic Opera, was warmly welcomed as Rhadames, in which rôle he made an auspicious New York début." Julian Seaman in the New York Mirror: "The tenor has an excellent voice and bearing, which should grace the boards of Fortieth Street before long." Of a subsequent appearance by Mr. Lindi in the same character, F. D. P., in the Herald Tribune, wrote: "Mr. Lindi, a well routined singer with a voice well able to fill the large spaces of the Hippodrome, scored deserved applause for Celeste Aida, which was sung with marked vocal strength and substantiality. The top notes were sounded with effective strength and vigor and it seemed that the Swedish-American singer had no trouble with high vocal altitudes." The Evening Post report of the company's production of La Forza del Destino on June 13 commended the performance of another member of the cast, who, according to the review, "sang with distinction." "The same," continued the writer, "was true to a greater degree of Aroldo Lindi, in the tenor rôle of Don Alvaro."

MARY WILLIAMS

Mary Williams, pupil of Beryl Rubinstein, who received her artist diploma in June from the Cleveland (O.) Institute of Music, was the soloist with the Cleveland Orchestra on May 28. Herbert Elwell, of the Plain Dealer, writes: "Mary Williams, pianist, making her orchestral début at Severance Hall yesterday, proved to be one of the finest soloists who has yet appeared in this series, and no better talent has, as yet, come out of the Cleveland Institute of Music. The vehicle of this youthful artist was none other than Beethoven's mighty Emperor Concerto, a work whose difficulties would frighten away all but the most serious minded and musicianly aspirant to interpretative laurels. Her performance revealed solidity, a crisp, energetic touch, and an almost masculine approach. Miss Williams has that rarest of all gifts, a dynamic rhythmic sense, which gives her playing conviction and authority. Technically, there was not the slightest faltering or falsification of purpose. Her triumph was rewarded by four curtain calls before she played an encore."

(*Continued on page 21*)

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Press Comments

(*Continued from page 20*)

HANS HESS

Hans Hess' cello recital at St. Joseph, Mich., on May 23, brought this comment from the reviewer for the Herald-Press: "Hans Hess, eminent concert artist, closed the season's Civic Music programs here Tuesday night with a superb revelation of the noble beauty of the cello. The celebrated artist offered a program of uncommon interest in a recital at the St. Joseph high school auditorium. Playing a rare cello by Carlo Bergonzi, Mr. Hess seemed to have at his command not merely a stringed instrument but the stops of an organ. An eloquent beauty of tone marked the brilliant performance of this celebrated cellist. His playing was infused with spirit and emotion, a poetry and fire guaranteed to touch the imagination of the most unresponsive listener. Far from being unresponsive last night's audience expressed its delight again and again with prolonged applause. In the Bach Prelude which opened his recital, Mr. Hess revealed the strong, firm tone and clean phrasing which is the hallmark of the master. With a charming courtesy, Mr. Hess repeated his brilliant interpretation of the Flight of the Bumble Bee when this small gem by Rimsky-Korsakov found special favor. The cellist closed his final group with three extra numbers as his audience continued to clamor for more."

JOHN GURNEY

The Meriden Record, Meriden, Conn., says of John Gurney, bass-baritone: "Mr. Gurney was advertised as a bass-baritone, but last evening revealed bass tones of such surpassing beauty that the baritone quality was temporarily lost sight of. His enunciation and pronunciation are perfect. His breath control is so remarkable that one never thinks of the 'mechanics' or method of tone production which creates it and admits of phrasing always compelling in its effects."

A press clipping regarding a recent appearance of the singer in Middletown, N. Y., reads: "Seldom in the musical history of the city has a more rarely perfect voice been heard—such rich and free outpouring of spontaneous song. The sheer tonal beauty, youthful freshness and vitality of the instrument made even those songs which are sung much too often by our concert artists bloom with new loveliness. Of extraordinary range, even and flawless from the deep organlike lowest notes to the topmost beautifully covered tone, its dark beauty delights with its apparently effortless production."

GERARD HEKKING

Gerard Hekking, whom the Eastman School of Music is bringing from Paris to conduct master classes and teach privately in its summer session, has never brought his cello to American concert rooms. In Europe he has been a prominent concert artist for many years. His position as head of the cello faculty of the Paris Conservatory has not prevented continuance of his concert career, both as soloist with orchestra and as recitalist.

The following excerpts from magazines and newspapers of Europe are significant of the critical rating which is given Hekking: Maurice Andrée in Courrier Musical: "The great technical difficulties of the Sixth Suite of Bach for cello alone were mere child's play for Mr. Hekking. There was a fine and tactful sincerity in his interpretation. He brought out admirably the marvelous richness of invention of this masterpiece." Het Algemeen Handelsblad, Amsterdam: "Gerard Hekking possesses an inexhaustible variety of shades. His qualities as a 'cellist are of the rarest, his success is greater every day." L. V. G. Jr. in Abendzeitung, Leipzig: "Gerard Hekking is a master of his cello. He makes it speak with great and artistic emotion. Hekking is perhaps the finest cellist I know of."

Musique du Soir, Paris: "One needs only listen for a short time to Mr. Hekking to realize his authority, his power, his charm, his profound musicianship. His conception of the cello is unsual. He has his own personal ideas. Does he make it sing? Certainly. Does he make it sparkle and scintillate? Why, of course! Above all, monotony is unknown to him. His instrument unquestionably obeys his will; he awakens it, he robs it of its somnolence, he fills it to overflowing with warmth, color, and life."

Robert Brisacq in La Rumeur des Concerts, Paris: "A recital by the famous cellist, Gerard Hekking, whose very just renown as teacher in the Paris Conservatory is due to a combination of uncommon qualities which are probably without equal, becomes a veritable event. The audience which was too great for the size of the Salle Erard proved this by its prolonged acclamations. How can one describe the feeling, the science, the art, this great master infuses into his playing. As soon as his bow touches the strings, he draws from them an immediate and perfect sonority. The admirable side of this technique is that it shows a minute scruple in interpretation. His extreme sensibility is always present but tempered by great discernment and by a lucid intelligence. Having both technique and culture, Gerard Hekking possesses also that exquisite taste which is the principle and aim of all artists. This taste is the outcome of his intimate knowledge of the intricate web of life, learned from the works of great painters and writers, learned from his communion with nature as she manifests herself both in simple every day life and in her great and solemn aspects. This peerless art made us live through unforgettable moments."

HOWARD HANSON

The concert première of Merry Mount, opera by Dr. Howard Hanson, to a libretto by Richard L. Stokes, given at the Ann Arbor, Mich., festival on May 20, received enthusiastic reviews. A special dispatch to the New York Times stated: "Merry Mount, which has been chosen for production at the Metropolitan Opera in New York, was well received, Dr. Hanson and the cast being applauded with great enthusiasm after the end of each act. Merry Mount is a modern work. Its music is compelling and well put together. The most effective writing in the work is the choral, great masses of sound being hurled against one another with ruthless impact. The effect is overwhelming."

Russell McLaughlin in the Detroit News said: "It is perfectly gorgeous, roaring, yelling whirling Witches' Sabbath, starting with a wind-machine in the percussion and including a double fugue by the Satanic revelers on the theme of Wrestling Bradford. There is a devilish dance also in that scene that is almost plain jazz. Dr. Hanson had an undisputed success. The audience rose to honor him at the end and, away from public view, he received the David Bispham medal for composition, awarded by the American Opera Society of Chicago, presented by Emily B. Learned, the president."

Julian Seaman of the New York Daily Mirror sent the following report from Ann Arbor: "The climax of the fortieth May festival of music came here tonight with a pre-Metropolitan performance of Merry Mount. . . .. I came not exactly to scoff, but at least to doubt; I remained to applaud most vigorously. The entire opus is essentially American. . . . As far as Dr. Hanson is concerned, this is no atonal carpentry, laying new veneer upon a standard frame; neither is he guilty of the usual frantic striving for a 'new' medium which does not exist. He has employed a definite melodic line; some of it, as in the love passage with Marigold, bewitching, tender, utterly lovely. His use of choral harmonies and crescendi is stunning. The opera should have an immediate and lasting success at the Metropolitan. It is good work, of the very highest standard and even the parterre boxes should approve."

Ralph Holmes in the Detroit Times reported: "Despite all the inevitable incongruities of opera in concert form, Dr. Howard Hanson's Merry Mount emerged at its premiere in Hill Auditorium, Ann Arbor, Saturday night as a work of compelling power, deep dramatic intensity and fascinating variety of mood. When it is formally produced at the Metropolitan Opera House in New York next January it will be surprising if it is not acclaimed the finest American opera yet written."

The Ann Arbor Daily News, under the signature of Carl E. Gehring, reported: "Somewhat in the spirit of The Lament for Beowulf and Heroic Elegy, choral works by Dr. Hanson which have been heard here at previous festivals, Merry Mount is a fairly modernistic work. The themes, too, are uniformly attractive."

Stewart B. Sabin in the Rochester Democrat and Chronicle said: "The performance tonight revealed plainly the dramatic significance of the musical content of the opera; this is all that can be expected in concert performance of opera, and this work is an opera in musical motive and fact. Conducted by the composer, it had the benefit of authoritative direction founded on mastery of all musical detail."

ETHEL DE GOMEZ

Ethel de Gomez, pupil of Beryl Rubinstein at the Cleveland (O.) Institute of Music, received her artist diploma in June. She was heard in the Grieg A minor concerto with the Cleveland Orchestra on May 17. The Cleveland Plain Dealer writes: "Her playing was delicately shaded and rhythmically clean. The time is past to say merely that she has promise. She has already gone far because she has the artistic instinct and the sort of foundation that guarantees as steady and normal a growth in the future as that which she has evidenced in the past." Milton Widder says in the Press: "As a concert pianist, the eighteen-year-old artist has a real future. She has alluring tone quality, musical taste and understanding. A large and receptive audience accorded the young artist a fond welcome, and called her back until she played an encore, a Chopin etude."

A. Y. Cornell's Summer School Adds Opera Class

A. Y. Cornell, announces that his season at Round Lake, N. Y., will include an opera clasas.

"Realizing the immense influence that acting and the intelligent direction of emotional expression has in developing the personality and creative imagination of the individual,

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EDITH DE LYS

I have openly defied the seeming depression and inaugurated an opera class," Mr. Cornell states. "This department will be under the personal supervision of Edith de Lys, an American, whose brilliant operatic record is a matter of musical history. In Europe she was acknowledged to be one of the finest singing actresses of her generation. Mme. de Lys went to Jean de Reske with a personal letter from Cosima Wagner. De Reske trained her for years. One of the outstanding features of her career was six seasons as guest artist with the famous Mattia Battistini. Mme. de Lys is devoting herself entirely to teaching and brings to her work the same enthusiasm and vitality that made her career so noteworthy. She already has to her credit many artists appearing with the leading opera houses in this country and Europe."

The opera class at Mr. Cornell's summer school will be trained not only in acting, but costume and the art of make-up. Each week several scenes from the different operas are to be presented. V.

Summer Activities of Maurice Hewitt

Maurice Hewitt, head of the violin department at the Cleveland (O.) Institute of Music, sailed for France on June 17. He will go first to Paris to assist in a ten-day festival of French music, under the auspices of the French Government. From Paris, Mr. Hewitt goes to Fontainebleau, where, since its beginning, twelve years ago, he has taught in the American Conservatory. In Paris he is also to have an artist group of former students who come back each year from Italy, Holland and England. Word has been received through the executive committee of the American Society of the French Legion of Honor, that Mr. Hewitt has been elected to membership by unanimous vote. Mr. Hewitt was elected to the French Legion of Honor last summer through M. Edouard Herriot.

Mr. Hewitt will return in September, to resume his duties as head of the violin department and conductor of the orchestra at the Cleveland Institute. In addition to his teaching and concert engagements, Mr. Hewitt is first violinist of the Cleveland Institute of Music String Quartet, which he organized two years ago.

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NEW PUBLICATIONS

(Continued from page 20)

Oratorio

Das Unaufhörliche (The Perpetual) oratorio, by Paul Hindemith; text by Gottfried Benn.

In view of the fact that a recent performance of this work in England (utilizing an English translation by Cyril Scott, not included in the piano-vocal score at hand) was reviewed at some length in the issue of the Musical Courier for April 15, a brief summary will suffice here. The oratorio is in three sections, comprising eighteen numbers, and treats of the eternal and immutable process of flux and change in Nature as the only reality of which man is aware (an idea that is at least as ancient as Heraclitus).

Hindemith has striven to recast the Handelian oratorio in modern idiom, and has lavished his contrapuntal gifts with a prodigality that commands respect. One doubts whether the living breath of genius is present in sufficient degree to bring enduring life into the huge structure based on a rather plodding and bombastic text. Nevertheless, there are sincerity and power in much of the writing, which is almost bare in its contrapuntal pattern, rather than sensuously colorful or willfully exotic. Rhythmically, there are some highly original passages, and the general conception and massiveness of the design make this one of the most important examples of modern oratorio. The great opening and closing choruses and many of the instrumental passages are composed with notable mastery, and would be impressive in performance.

The work requires a huge musical apparatus, including soprano, tenor, baritone and bass soloists (the baritone part, however, may be assumed by the bass if necessary), a boys' choir (which may be agumented by trumpets playing the same passages), a mixed chorus, and an orchestra composed of strings "in number suited to the strength of the choruses" (no second violins being employed), and in addition a small flute, two large flutes, two oboes, two B flat clarinets, two bassoons, three horns in F, two trumpets in C, two trombones, a bass tuba, kettledrums and other percussion instruments. Further directions indicate that a double bassoon may be added to reinforce the bass parts, and that the orchestra shall preferably be augmented by the organ in the opening and closing choruses and in the third number, a bass solo with male chorus.

It is perhaps unnecessary to add that the score is composed throughout without key signatures and is of formidably chromatic character, besides imposing on the soloists and chorus pronounced difficulties in the way of a vocal line of sustained florid character, involved contrapuntal structure and taxing intervals. Since at least one hearing in America would be of strong interest, it is to be hoped that some ambitious choral conductor will essay the thorny task of preparing this monster work for the public. (B. Schott's Söhne, Mainz.)

For Mixed Voices

Oxford Church Music; Harold E. Darke, general editor.

Six dignified and musicianly works, suited for use in Anglican churches and such others as require music of elaborate nature, are included among the more recent issues in this series. All have organ accompaniments, and, of course, English texts.

There are several settings of the Magnificat and Nunc Dimittis. That in E minor by Arthur J. Pritchard, sturdily built and not too difficult, is contemporary in spirit, while that in D minor by C. H. Moody is in plainsong style (it was composed for a commemorative service at Fountains Abbey in England last year). Both are for four mixed voices, as is a plain and diatonic but attractively animated version by Herbert Sumsion, written in the key of F, the closing pages of which, marked *lento espressivo*, are slightly florid in style. Somewhat different is a version by C. Hylton Stewart, not intended for soloists or choir, but for congregational singing, set to simple phrases for voices in unison.

A Solemn Te Deum by Percy Whitlock, for mixed male voices, is a more elaborate production in F minor, with a rather modern harmonic coloring; whereas a Te Deum and Jubilate in B flat by Corbett Sumsion follows severer lines and includes a middle section in the key of F, with descant effects and a soprano solo. All are works which definitely contribute to a high standard of church music. (Oxford University Press, London; Carl Fischer, Inc., New York, sole agents in the U. S. A.)

Book

Come and Caper, Creative Rhythms, Pantomimes and Plays, by Virginia Bennett Whitlock; with music by various composers, selected and edited by Nothera Barton.

Here is the volume for which progressive teachers of dramatics, rhythmics, dancing and physical training for young children must often have sighed. Rebecca J. Coffin, of the Lincoln School of Teachers' College, Columbia University (New York), in her preface, states that the book "presents a few of the dramatic pantomimes, creative rhythms and plays developed by the children from the first grade through the eighth grade of the Lincoln School with the help of the author, who was at that time a teacher of physical education in the school." Since the ideas in many cases were contributed originally by the children and elaborated by the class, the material is evidently what the modern child relishes.

It is difficult to describe the fanciful and charming contents of this book, which includes such sections as Indians, Gnomes Who Dig Gold from the Mountain, Pirates, Hallowe'en Goblins, Aeroplanes, The Train, Trotting Horses, each accompanied by a suitable and simplified piano piece by a well-known composer. Various more elaborate plays and sketches are included, as well as directions for dances and costumes. Numerous lively illustrations of actual performances are given. There is an introduction by Jesse Feiring Williams of Teachers' College. (G. Schirmer, Inc., New York.)

For Violin and Piano

Easy Tunes, arranged by W. H. Reed.

A set of six simple arrangements of familiar British folk tunes, issued separately, and designed for use by violin bands, violin classes, and school string orchestras, or for violin and piano. Sturdy melodically and with strongly marked rhythm, these pieces furnish excellent material for use in string classes. The titles are: The Watchet Sailor, Admiral Benbow, March of the Men of Harlech, Drink to Me Only, Fair Young Mary, and Old King Cole. There are opportunities for simple exercises in double stopping or for performance by a divided string ensemble. (Oxford University Press, London; Carl Fischer, Inc., New York, sole agents in the U. S. A.)

Habanera, by Bruce Simonds.

Opened with a cadenza for the violin, this virtuosic piece proceeds to develop a characteristic Spanish dance rhythm, marked "with languor, but in strict time." There are frequent changes of key, with free modulation, and rapid passage work in chromatic scales that will test the technical powers of the most mature performer. The accompaniment is of fascinating harmonic makeup. Difficult, but engaging and brilliantly effective. (Carl Fischer, Inc., New York.)

A Valentine Party, Gavotte, by Kenneth Phillips.

Written in moderate tempo, the graceful gavotte melody has a strong and well-marked rhythm and is tuneful. It is for three strings and three fingers (G major, common time). (Carl Fischer, Inc., New York.)

* * *

Reviewed by F. W. Riesberg

The Hymnal, Clarence Dickinson and Calvin W. Laufer, editors.

Just as the majority of actors speak of The Profession, so does the Presbyterian Board name their compilation of hymns The Hymnal. Dr. Clarence Dickinson and Mrs. Dickinson, with the collaboration of Dr. Calvin W. Laufer, produced the work after many months of exhaustive research, which included asking 2,000 pastors their choice of hymns; settling controversies over disputed points; 400 letters sent copyright owners for permission to include their hymns; the "battle royal" as to placing the words between the staves of music (settled by so doing); and the inclusion of hymns long used in England, Scotland, Wales and Ireland. In some of these points such authorities as the Revs. Merfill, McAfee, and Dr. William C. Carl labored. The total result is The Hymnal of 513 hymns, printed on the same number of pages, with an affix of fifty pages devoted to responses, ancient hymns and canticles, responsive readings concluding the book. There is an index of first lines, a metrical index of tunes, topical index of authors, words, composers, making this a volume of highest worth. (Presbyterian Board of Christian Education, Philadelphia, Pa.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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MUSICAL FELLOW VOYAGERS
Top row (left to right): Fritz Reiner, Mrs. Godowsky, Leopold Godowsky and Roger Sessions; lower row, Maurice van Praag and Mrs. Reiner, aboard the SS. Vulcania returning to America.

YEHUDI MENUHIN and IVOR NEWTON
sightseeing in London.

FREDERICK JACOBI'S
new concerto for cello and orchestra had its first performance at a concert in the Ecole Normale in Paris on May 30. It was played by Diran Alexanian, to whom the work is dedicated, and conducted by Alfred Cortot. Mr. Jacobi's Indian Dances were recently performed at a concert of the Warsaw Philharmonic Orchestra, under Gregor Fitelberg, and in Copenhagen under Fritz Mahler, nephew of Gustav Mahler. After the Paris performance of his concerto, Mr. Jacobi went to Amsterdam as American delegate to the annual festival of the International Society for Contemporary Music.

JOSÉ MOJICA,
Mexican tenor of the late Chicago Civic Opera, has just finished a season of European appearances which carried him as far as the Near East.

FOUR MEMBERS OF THE LOS ANGELES RAAB CLUB
Standing (left to right): Abbey Smith, Alexander Raab, founder; Evelyn Shapiro; sitting, Norma Brown, president; and Lucy Staples.

ADELAIDE GESCHEIDT,
vocal teacher of New York, now conducting a summer master class in the metropolis.

ISRAEL BAKER,
violinist, pupil of Adolph Pick of Chicago, has won the National High School solo contest, the fourth time in the past three years. He was awarded first place in the All-Chicago high school contests in 1932 and in 1933, and recently played in the recital awarded him as winner of the junior contest of the Society of American Musicians. His teacher, Mr. Pick, was conductor of the Berne Symphony Orchestra and head of the Berne Conservatory violin department in Switzerland before locating in Chicago.

JULIA PETERS,
soprano, and Roland E. Meyer, violinist, were guest artists at two recitals given by students of the Ash Institute of Music, Brooklyn, N. Y., on June 17. A demonstration recital was presented in the afternoon and a piano program by advanced pupils in the evening.

RALPH ANGELL,
recently finished an active season on tour as accompanist with Felix Salmond, Francis Macmillen and Hans Kindler.

BARONESS KATHERINE EVANS VON KLENNER,
president-founder of the Nationcl Opera Club, is continuing her summer school of vocal music at Point Chautauqua, N. Y.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo © Hughes

ETHEL LEGINSKA

Pianist—Conductor—Composer